

Saturday 8 November 2014

Amateur Photographer

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Moody mono



Ian Bramham reveals his b&w landscape secrets

The world's best **wildlife** images
Our picks from **Wildlife Photographer of the Year**



Fujifilm X30

Tested: Fuji's update to its pocket retro masterpiece



Horst recreated

How we reshot this **iconic image** by the legendary *Vogue* photographer

PLUS Magnum Photos' **Mark Power** remembers the fall of the Berlin Wall 25 years ago

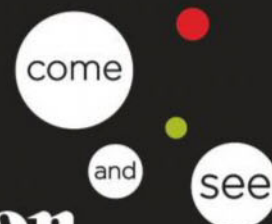
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COVER PICTURES © IAN BRAMHAM, WILL JENKINS

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A week in photography



I HAVE just finished looking through our picks from the Wildlife Photographer of the Year competition (pages 24-29). The event always produces amazing images, but what is more astonishing than the creatures themselves is the quality of images taken by youngsters.

The image featured on the cover is taken by Will Jenkins, who was a finalist in the 11-14 Years category. Also featured from that category is

Marc Montes's snake image, but it was Carlos Perez Naval's double exposure image of a scorpion that was the grand prize winner for that category. Astonishingly, Leon Bohlmann's beautiful image of cranes in flight made him a finalist in the 10 Years and Under category.

I wonder whether the immediacy of digital technology has made it far easier to learn photography. Regardless, it is clear that wildlife photography has a promising future.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



© SCOTT BALDOCK

Lubetkin Scott Baldock

Canon EOS 6D, 17-40mm, 25secs at f/11, ISO 100

'This image was taken with a Formatt Hitech ProStop 10 filter (Joel Tjintelaar set),' says Scott of this image taken from our Flickr page. 'They really work well with black & white and they seem to show much more detail in shadows than any other filter I have used.'

'I thought I would go for a photo walk around the Bethnal Green/Shoreditch area of London to find some interesting urban shots and came

across Sivill House, in Columbia Road E2, which was designed by the Russian architect Berthold Lubetkin. It really stood out to me with its bold façade. I thought this would make a great scene with the fast-moving cloud above.'

If you would like to see your images in print then upload your photographs to our Flickr, Facebook or website galleries. You could win yourself a year's digital subscription.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© CROWN COPYRIGHT

Great escape

Army photographers have survived budget cuts, despite fears that two thirds would be made redundant. The armed services were forced to juggle finances after learning, in 2010, that Britain's defence budget was to suffer an 8% cut over four years. The Ministry of Defence tells AP that the Army employs 40 professional photographers – the same as in 2010.



© MARIUS VIETH

Winner unmasked

German photographer Marius Vieth has won the CBRE Urban Photographer of the Year title. Marius's winning image, entitled 'Masks of Society' (left), beat 11,500 entries from 79 countries in a competition that carried the theme 'Cities at Work'. Visit www.cbrepupoty.com.

Epson A3 printer

Epson has confirmed details of a new A3+ photo printer it showcased at Photokina. The Epson SureColor SC-P600 features a new nine-colour UltraChrome HD inkset and Vivid Magenta ink. It is due out in November, priced £570.99.



© ANDREW QUILTY

Photojournalism gong

A chilling photo of a young burns victim was named photo of the year at the 2014 Nikon-Walkley Awards for Excellence in Photojournalism. Andrew Quilty captured the image of the girl at Boost hospital in Lashkar Gah, Afghanistan (left). Visit www.walkleys.com/awards.

UK drone arrest

Police claim that a man arrested after a drone was flown over Manchester City's Etihad Stadium on 18 October could have injured spectators. The 41-year-old was arrested and is accused of breaching aviation rules. He was bailed for eight weeks pending further enquiries.



© GREATER MANCHESTER POLICE



© ABBAS KORMAN / AP/GETTY IMAGES

WEEKEND PROJECT

Traffic trails

At this time of year, there are fewer hours of daylight for photography. On the plus side, the winter gives us the perfect excuse to capture low-light images – in particular, traffic trails.

It's relatively simple to do, but the results are incredibly rewarding. The process involves finding a suitable location where moving cars can pass

through your shot (usually this is on a footbridge over a busy road), then mounting your camera on a tripod and using a very slow shutter speed in order to create a trail of light. Although not mandatory, a wideangle lens is often a good choice, as it will allow you to pack a greater stretch of road and the surrounding scenery into your shot.

1 When shooting with long exposures, a sturdy tripod is an absolute must. Also, take care when setting up to ensure that your tripod is situated on sturdy ground, so as to avoid any wobbling or movement during the exposure.

2 Try to avoid shooting too late into the night. The twilight hours are often best, as the sky will be just light enough to retain its deep blue colour and cloud details for a much more interesting background.



BIG picture

Abbas Momani's moving image from the Israel and Palestine conflict

◀ Sometimes a single image can encapsulate an entire political event – something that can be particularly true of those images taken during wartime that evoke tragedy and the senselessness of conflict. This image comes from Getty photographer Abbas Momani. Here we see the grandmother of 13-year-old Palestinian teenager Bahaa Samir Badir mourn over his body during his funeral procession on the West Bank in October. Badir died after being shot in the chest by Israeli fire the previous day during clashes after Israeli troops raided the village of Beit Laqiya, north-west of the West Bank city of Ramallah.

Words & numbers

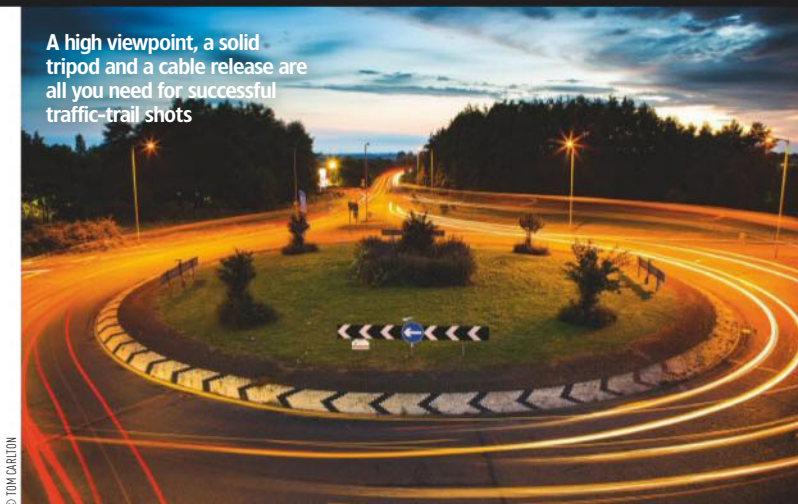
*I never cared
for fashion
much, amusing
little seams and
witty little pleats:
it was the girls
I liked*

David Bailey CBE
British fashion and portrait
photographer

3 Using a cable release is advisable, as this will prevent you from having to touch, and potentially wobble, the camera as you take the shot. If you don't have one, try using the camera's self-timer function instead.

4 In order to achieve long, continuous traffic trails you'll need to use a very slow shutter speed to ensure that the shutter remains open long enough for the vehicles to pass through the scene – 15secs or longer is best.

A high viewpoint, a solid tripod and a cable release are all you need for successful traffic-trail shots



© TOM CARLTON

20 billion

The number of photos that have been shared using Instagram



© MICHAEL 'NICK' NICHOLS/WILDLIFE PHOTOGRAPHER OF THE YEAR 2014

The winner pursued his subjects for almost six months

Infrared lions image wins top wildlife prize

A BLACK & white image of lions – photographed using infrared – has won Wildlife Photographer of the Year 2014, on the competition's 50th anniversary.

The winning shot, by Michael 'Nick' Nichols of the USA, shows a pride of lions with their cubs at the Serengeti National Park in Tanzania.

Entitled 'The Last Great Picture', it beat more than 42,000 other entries.

Michael received his award from the Duchess of Cambridge at a ceremony held at the Natural History Museum in London.

Commenting on the winning shot, Jim Brandenburg, chair of the judges, said: 'Nick's image encapsulated so many elements that demonstrated

artistic and technical skill, the sort that takes many years of professional work to hone and craft as he has done.'

The photographer told how he had followed the lions for nearly six months, allowing them to become used to his presence.

And he explained that photographing the animals using infrared 'transforms the light and turns the moment into something primal, biblical almost'.

Shortly before taking the shot, the five female members of the Vumbi pride had attacked and driven off one of the two males in the group.

Meanwhile, eight-year-old Carlos Perez Naval from Spain was crowned Young Wildlife Photographer of the

Year 2014 with his shot of a scorpion soaking up the sun.

Also presenting awards was Sir David Attenborough, who said: 'It's the 50th birthday...'

'I remember the very first one... it was a great occasion, but it's marvellous to see what it's grown into. It is a true privilege to be here after 50 years of these wonderful competitions.'

Wildlife Photographer of the Year is co-owned by the Natural History Museum and BBC Worldwide.

The best images will be on show at the Natural History Museum until 30 August 2015.

See pages 24-29 for a feature about this year's competition



© CHRIS CHESMAN

Parr: I take rubbish photos

MAGNUM Photos president Martin Parr admits he takes many 'rubbish' photos in his quest for great shots.

Speaking at a preview of an exhibition called A Birds Eye View, last month, Parr said he probably shot around 3,000 images for the project, 'most of which are rubbish'.

Parr, who has published more than 80 books during a career spanning more than four decades, said these were edited down to 30 for the show at a London gallery.

Parr said the secret to a great picture is where there is a story within the picture, combined with a genuine interest in the subjects.

However, he says he still hasn't found all the answers.



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Michael Nichols received his award from the Duchess of Cambridge

© CARLOS PEREZ NAVAL / WILDLIFE PHOTOGRAPHER OF THE YEAR 2014



Carlos Perez Naval, 8, won the young photographer title

AP launches search for a Christmas cover star

AP HAS launched a search for a cover star to feature in this year's Christmas special issue.

AP is looking for a photograph taken by a reader to feature on the cover of the 20-27 December issue.

Like last year, the magazine is

Do you have a stunning image for AP's 20-27 December issue?

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seeking pictures that typify the season.

It could be a snowy landscape, the Northern Lights, winter wildlife – anything that you think best illustrates the festive season.

Entrants should try to avoid the usual Christmas cliché images, however, as we're looking for something stunning and eye-catching. It could be an image you already have on file, or maybe you want to spend time thinking about an idea and then go out to shoot it.

All you have to do is upload your images to the 'Christmas cover competition' Gallery or Flickr group, adding the tag '#coverscom', by 30 November 2014, and we will consider each and every one.

If your image is chosen to appear on the cover, you will receive a payment of £200, plus a Camlink CMP1 monopod and a National Geographic rucksack (overseas entries will only be entitled to the £200 prize, due to customs restrictions).

For more terms and conditions, visit www.amateurphotographer.co.uk.



Terry O'Neill contest offers £6,500

PHOTOGRAPHERS are urged to enter the Terry O'Neill Photography Award 2014, which offers winners £6,500 in cash prizes and the chance to have their work published in *The Guardian* newspaper.

The overall winner stands to pocket £3,000, plus 50% of *The Guardian's* syndication fees, and have their work displayed at the Strand Gallery in London next year.

The deadline is 30 November 2014 and entries can be captured using film or digital – including mobile devices.

Entrants must submit between three and ten images, as an exhibition series, and provide a short narrative of no more than 100 words.

Images must have been shot between 30 November 2013 and 30 November 2014.

It costs £12.50 to enter 1-5 images (£6 for students), or £25 for 6-10 images (£12 for students). Categories include documentary, landscape, wildlife and portraiture.

Visit www.oneillaward.com.



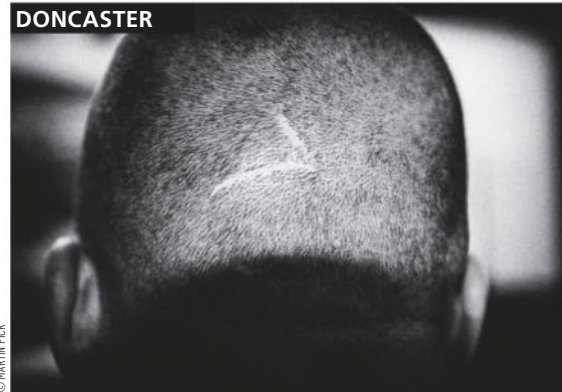
Former winners have spoken of how the contest helped launch their careers

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

DONCASTER



What's Left?

Photographers Evan Wood, Steve Bates and Martin Pick, as well as Doncaster's New Fringe group, join together to examine the legacy of the 1984 miners' strike at Doncaster's Museum and Art Gallery on Chequer Road, South Yorkshire.

8 November-4 January 2015. doncasternewfringe.wordpress.com

SCOTLAND



Scottish Landscapes

Celebrate the survival of the United Kingdom or lament the lost opportunity for independence by photographing the beautiful Scottish landscape for a chance to win the title of Scottish Landscape Photographer of the Year (you don't actually have to be Scottish to enter).

Until 18 November
www.slptoty.co.uk

EDINBURGH



Shot at Dawn

Chloe Dewe Matthews photographs the sites of military executions for desertion during the First World War. By reaching back in time for these missing men – executioners and executed – she shows us how misunderstood and underestimated the effects of war were in those tragic years.

Until 25 January 2015
www.stills.org

BELFAST



Home Truths

Eight artists explore the experience of motherhood from an intimately personal perspective in the latest exhibition at Belfast Exposed. It's a particularly interesting theme given the current appetite for pictures of celebrity mothers and babies.

Until 20 December
www.belfastexposed.org

The Great Londoners

With these street photographs shot from the hip at f/0.95-1.4, Nicholas Goodden captures London pedestrians unaware and going about their business. The shallow depth of field throws his subjects into sharp relief.

Until 31 January 2015
hoxtown.com/events

LONDON



Viewpoint Lars Rehm



While camera performance is a key selling point for smartphone manufacturers, the camera's specifications don't live up to enthusiast photographers' expectations

In press releases, smartphone manufacturers tend to put a lot of emphasis on camera features and performance. Usually some talk about 'clearer images' is accompanied by a list of new functions that supposedly make you a better photographer. However, when looking at the specification sheet, essential information, such as sensor size, lens aperture or ISO range, has usually been omitted. This goes to show that despite having identified camera performance as a key selling point, smartphone manufacturers largely cater for consumers and have not (yet) discovered enthusiast photographers as a target group.

This becomes even more obvious when taking a closer look at the current device generation. The iPhone is arguably almost single-handedly responsible for the mobile photography boom and the immense popularity of apps such as Instagram or Hipstamatic, but its tiny image sensor and ultra-simplistic camera user interface, without any manual control, hardly make it a camera substitute for photo enthusiasts.

Many Android phones allow for manual modification of some shooting parameters, such as ISO, white balance and exposure compensation. However, the options are often hidden deep in the menu and default camera apps tend to be overloaded with gimmicky features that make it hard to focus on the essentials.

With larger-than-usual sensors, raw capture and full manual control, some of Nokia's Lumia models arguably come closest to an enthusiast photographer's smartphone. However, the global Windows Phone market share is hovering around 3% and many popular imaging apps are not available for the platform. Nokia's best

'We need a smartphone that lets us stop worrying about leaving our compact camera at home'

camera phone, the Lumia 1020, is also starting to look a little dated next to the competition and no successor is in sight.

So, what we really need is a smartphone that lets us stop worrying about leaving our enthusiast compact camera at home, a smartphone with accessible manual controls in the default camera app, an

imaging sensor that is at least 1/1.8in in size, a fast aperture and xenon flash. An equivalent focal length of around 35mm would make it useful for landscape and street photography alike. A programmable physical control dial in addition to a shutter button could be the icing on the cake.

Using currently available technology, there should be no design barriers to building such an enthusiast camera phone. Cost may be another matter, but I know a good number of people who would be willing to pay a sizeable premium for a device that combines a decent smartphone with a really

good camera. So come on, smartphone manufacturers, give yourselves a push, take a little risk and give us the ultimate camera phone. The (mobile) photography community will be forever thankful.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm



New Books

The latest and best books from the world of photography. By Oliver Atwell



Black Country Stories

By Martin Parr, Dewi Lewis Publishing, £30, hardback, 140 pages, ISBN 978-1-90789-363-6



MARTIN Parr has built a career on attempting to understand what makes the British tick. While he has at times ventured out of the territory of the UK and explored the geography beyond, it is his portraits of the British people that form the larger body of his work.

With such a vast collection of images in his portfolio, you may wonder what corners he has yet to explore. So it's refreshing to see that the Magnum President has produced another series of images that seem as fresh as when he first began.

For the past four years, Parr has been working on commission for Multistory, photographing the Black Country. It's an area that he knew nothing about when he first set out, but, typically, Parr has managed to distil the essence of this region into a new book that gives readers a thorough insight into the people and places that make up this densely populated post-industrial area. Anyone who is familiar with Parr's work will know what to expect, but the real key here is the feeling that Parr has fully immersed himself in the community. A sense of real empathy pervades the images and as a result we have a genuinely touching book. ★★★★★

Iceland: Above & Below

By Hans Strand, Triplekite, £40, hardback, 120 pages, ISBN 978-0-95763-458-9



ICELAND is a region that holds a special charm for photographers. Go online, do an image search and the number of images that unfolds before your eyes is overwhelming. Similarly, there are a number of books out there dealing with the subject, but few are as beautiful

as this. Hans Strand's photographs strike a nice balance between typical sweeping vistas of Iceland and the kinds of abstract images that only a region like this could offer. There is something mesmerising about Strand's images. He has truly managed to capture what a magical landscape Iceland is. With that in mind, this is a great purchase for anyone planning to travel to Iceland themselves. ★★★★★

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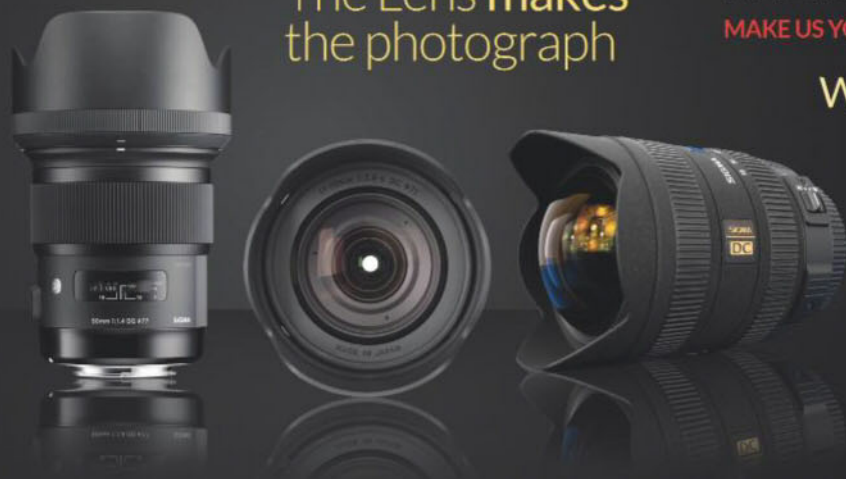
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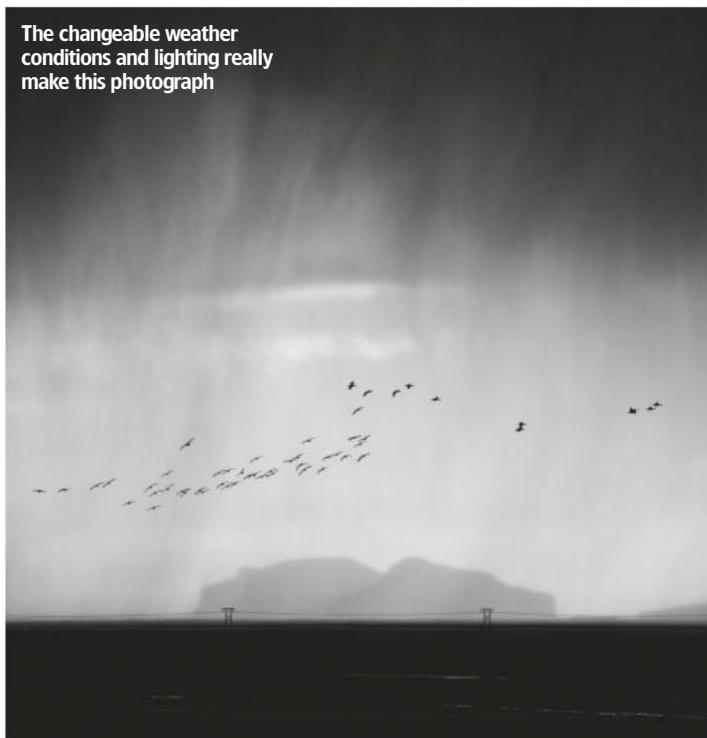
Ian Bramham

Ian is an award-winning photographer and architect living in Poynton, Cheshire. His first love is black & white fine-art photography and he is inspired by Ansel Adams, Richard Avedon, Michael Kenna and Bill Brandt. www.ianbramham.com

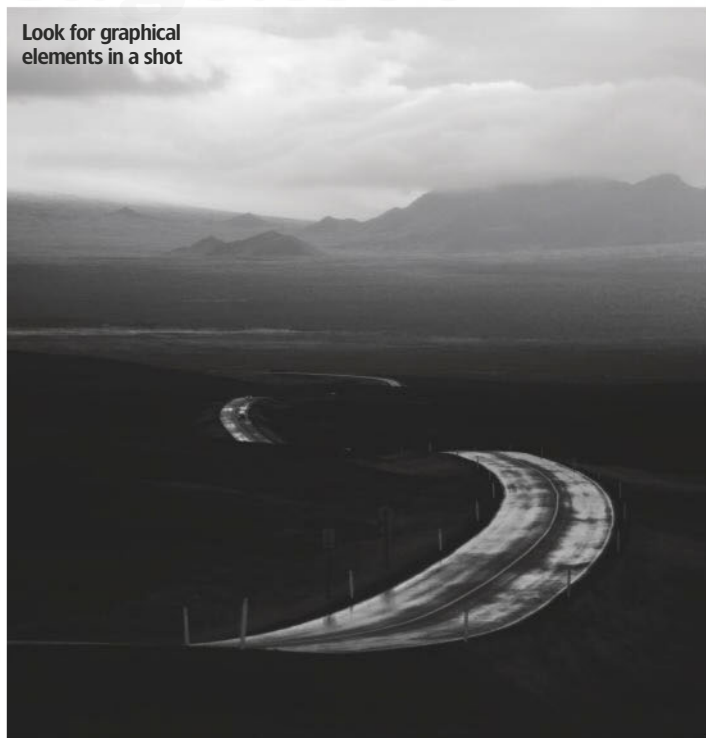


Gorgeous light and a long exposure help to deliver a striking mono image

The changeable weather conditions and lighting really make this photograph



Look for graphical elements in a shot



ALL PICTURES © IAN BRAMHAM

Mono & moody

Ian Bramham explores the way that shooting in mono can evoke feelings and emotions that are infinitely harder to capture in colour

Landscape photography is very wide ranging, encompassing everything from industrial and urban cityscapes through to the more traditional rural and coastal scenes. There is something for everyone.

The UK and Europe are both densely populated, and as a photographer I am fascinated by the way in which elements of the natural and man-made environment often merge to produce a landscape that shows our human influence stretching back through the generations.

Expression

What is it that raises the level of some landscape photographs to that of art? For me, it is when the photographer has a

strength and clarity of vision, and is able to express that vision through their work to evoke feelings and emotions. Arguably, the greatest landscape photographer was Ansel Adams, who described successful landscape photography as 'all a matter of feeling'. In fact, he went as far as to say that a great photograph should be 'a true expression of what one feels about life in its entirety'.

Like many photographers working in black & white, Ansel Adams believed that the medium offered him a much greater opportunity than colour to express his feelings and emotions. Without the obvious distraction of colour, black & white photography allows us to get closer to being able to show the real essence and inner beauty of the subject of our photographs.

Less is more

When I first became interested in photography, I spent the first year or so taking photos that were little more than snapshots. I was really struggling to take shots that had any artistic merit. Gradually, however, I evolved a simpler and simpler approach to composing my photos in the viewfinder that had the effect of strengthening their impact by making them less cluttered and messy. It also had the happy side effect of making it easier to get good balance across the differing elements.

For any of you who may be struggling to achieve simple but strong composition in your photos, I've found that it helps if you think of composition as a reductive process rather than an additive one. In other words, the next time you have your eye at the viewfinder, instead of asking yourself what you want to include in the frame, ask yourself what you can exclude from the frame, to make it simpler and more



KIT LIST

◀ Weather-sealed camera and lens

I get some of my best shots in unpredictable weather, so my gear gets very wet. It's reassuring to know it will keep working.



◀ Cable release

My Nikon D800 camera doesn't have built-in Wi-Fi, so I use a cable release for my tripod work. It's a Nikon MC-36, which is very versatile.



◀ Photoshop

Post-processing is an important step in the production of black & white photos. I use Photoshop CS6, which is an extremely useful program.



◀ Calibrated monitor

I use a Spyder4PRO to calibrate my computer screen, and I prefer to use a commercial lab for my prints. The results I get back closely match what I've seen on my monitor.





This classically arranged composition delivers balance to the scene

➤ direct. We live in a fast-moving and complex world, yet I derive great enjoyment and a fantastic sense of inner peace when I'm out with my camera taking simple and harmonious photographs.

Balance and harmony

Even for beginners, the subject of visual balance in the composition of landscape photos is a relatively straightforward concept to get to grips with, and achieving it is made a lot easier using simple principles. For successful black & white landscape photography, however, the issue of balance goes much further than just good visual composition – there are additional types of balance that should be considered.

For example, you can compose your photos so that the elements in the frame not only achieve a visual balance, but also reveal a significant 'emotional' relationship with each other. An example of this is my photograph of Fiddlers Ferry Power Station in Cheshire (above), showing the power station and the dead tree. The composition is classically arranged with foreground and background elements balancing each other visually. However, the relationship between the coal-fired power station and the dead tree intentionally goes beyond the simple foreground/background relationship of classical landscape photography. Another important issue in mono landscape photography is that the overall balance ➤



Long exposures can result in something unexpected, thanks to the shutter staying open

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of light and dark tones within the photo is crucial to its success. Achieving this type of balance requires experience and is usually a blend of good initial composition, combined with a personal vision of what you want to achieve in post-processing.

Beauty in imperfection

The fact that beauty can be found in imperfection is perhaps a controversial view, but I believe the advent of digital technology has made it too easy for us to produce photos that are 'perfect', without any kind of visible flaw. As a result, this quest for perfection can often result in photos that feel soulless and lack personality.

Don't get me wrong, though, as I love my digital camera and I love the ease of processing my photos in Photoshop. I'm not advocating a mass return to film, but I do think we need to use restraint when post-processing our digital photos. It's not necessary to clone out every perceived 'imperfection' or show detail in every highlight and shadow.

I really enjoy long-exposure photography, often using exposure times in minutes rather than seconds. It's a technique that can help simplify composition, but a big part of what I love about this type of photography is the lack of control over the end result. Often I get lovely surprises when I see the results because something unexpected happened during the time that the camera shutter was open (see my photo of London's Millennium Bridge on page 12).

If we can learn to see the beauty in our sometimes imperfect and often fleetingly impermanent environment, to appreciate the visual harmony and balance in our landscapes, and to express that beauty and harmony through photographs that have a natural strength and simplicity, then not only will we enrich our own lives, but we may also communicate our love of the landscape to others.

AP



Long exposures for composition

THERE are many reasons why I love long-exposure photography. It is great as an aid to simplify composition, particularly near water or in the city, for contrasting cloud movement or light trails against a stationary subject, and for the lovely surprises that sometimes creep into the frame while the shutter is open. Above all, however, I've grown to love the way that it slows my photography down, giving me plenty of time

to appreciate the landscape and to carefully consider composition and the way that the light is interacting with the subject of my photos.

For daytime long-exposure photos I use neutral density filters. I have a 10-stop from Lee and a 6-stop from B+W. When stacked, they give 16 stops of light reduction, which allows me to take long-exposures of 2mins, 4mins or 8mins, even at midday in bright sunshine.

IAN'S TOP TIPS

IN THE UK and Europe, my favourite seasons for mono landscape photography are autumn and winter. Not only are sunrise and sunset times at a more sensible hour (I get to stay in bed longer), but also I love the changeable weather conditions at these times of year. When the weather is so changeable, there is always a great chance of capturing interesting light to enhance the resulting images.

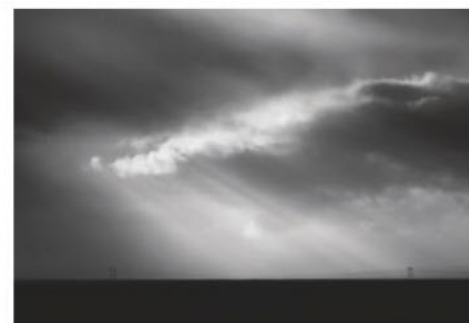
My office is in Manchester and the city is well known for its fog and mist during the autumn and winter months. Fog and mist can really help to isolate subjects from the background and add a wonderful sense of mystery.

Trees are one of my favourite subjects for photography, and I find that they are at their very best in winter once they have lost their leaves and the delicate yet powerful structure of their branches is revealed.



Changeable weather

One of the first big breakthroughs that I made with my black & white landscape photography was the realisation that it was a great idea to go out with my camera when changeable or stormy weather was forecast. This is Victoria Harbour in Hong Kong during a monsoon thunderstorm.



Great light

As landscape photographers, we all live for those occasions when the light is so beautiful that it stops us in our tracks. I photographed this lovely display of sunlight breaking through clouds during a road trip along the stunning black volcanic coast of Iceland.



Simplicity why it works

ICELAND is a fantastic location for mono landscape photography, with dramatic waterfalls and geysers, the northern lights and black volcanic sand beaches with dramatic cliffs overlooking the North Atlantic ocean. These two photos were taken early one morning on the coast at a place called Vik. I had been in the same spot on top of the cliffs with my camera and tripod since before dawn, photographing the towering

basalt sea stacks. I was entranced by the changing light and cloud formations, and by the contrast between the white of the Atlantic rollers and the black basalt sand of the beach.

After a while, I noticed that the composition could be simplified by excluding the nearest sea stack. Moving the camera slightly to the left has emphasised the lovely curved shape of the beach and it's now a much stronger picture.



Into the sun

It's always worth having a go at shooting into the sun. The results can often be unpredictable, but they are always interesting and you never know when you might get something really special. This shot was taken at sunset on the north-west coast near Liverpool.



Drama

Sometimes what I look for in my black & white landscape photography is drama rather than beauty. Industrial landscapes lend themselves well to this kind of approach – this photo was taken at dusk at Fiddlers Ferry, a coal-fired power station near my home in Cheshire.



Fog and mist

Fog and mist can bring an aura of mystery to photos, especially in black & white. This is the Ponte dell'Accademia, which spans the Grand Canal in Venice, Italy. I was there in October and lucky enough to get misty conditions on several mornings in the early hours before dawn.

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Cameras at war

In part three of his series, **Ivor Matanle** writes about photography in the final two years of the Great War

At the end of 1916, trench warfare in Western Europe had reached a stalemate. The great Somme offensive had achieved little more than mass carnage. The front lines of both sides were roughly where they had been at the beginning of the year. The British and the French were aware that only massive reinforcements would enable them to overcome the Germans, and that only America coming into the war could provide those reinforcements. President Woodrow Wilson had just achieved re-election on a platform of keeping America out of the war, despite several German submarine attacks on US shipping. Something


significant was needed to tip the balance of US public opinion.

That something proved to be the Zimmerman Telegram. Arthur Zimmerman had recently been appointed German Foreign Minister and had ill-advisedly decided to take advantage of Mexican anti-American resentment about the US's seizure of Texas, New Mexico and Arizona from Mexico, following the Mexican-American War of 1846-1848.

Early in the European war, the British Army had established a secret code-breaking team in Whitehall, which had gained access to German diplomatic telegrams. In January 1917, they picked up a telegram from the German Foreign Office to the

President of Mexico, via the German embassy in Washington. This telegram, signed 'Zimmerman', first announced that Germany would begin 'unrestricted submarine warfare' on 1 February. It then proposed an alliance between Mexico and Germany, in which the latter would support Mexico in regaining its lost territory from America. It also suggested that Mexico should seek an alliance with Japan and solicit help from Japan in the submarine war against the US.

This was political dynamite. To prevent Germany realising that Britain had cracked their diplomatic code, the content of the telegram was leaked to the American press. It caused a storm of anti-German feeling among the American people and President Wilson felt able to declare war against Germany, which he did on 6 April 1917.

The first American troops arrived in France on 1 July 1917. Soldiers from the US Army Corps of Engineers rapidly became embedded with French Army reconnaissance teams and helped develop new photo-reconnaissance techniques, including the use of a tri-lens film camera developed by James W Bagley, by that time Major Bagley, during his work with the US Geological Survey before the war. The Bagley camera took aerial photographs simultaneously from three angles, thereby providing (virtually) stereoscopic images, 

A British soldier in a flooded dug-out, on the front lines, France



improving analysis and the quality of the data derived from aerial reconnaissance pictures. The US Air Service set up photo-analysis centres using these new advanced techniques and trained French army teams in their use.

The US Air Service established new airfields in several sectors in France. From these, in addition to combat operations, American squadrons flew reconnaissance sorties using British Thornton-Pickard aerial cameras or American Graflex cameras, as well as the Bagley camera. By the end of the war, the Air Service had 45 squadrons covering 85 miles of front from Pont-à-Mousson to Sedan. Seventy-one pursuit pilots were credited with shooting down five or more German aircraft while in American service. Overall, the US Air Service destroyed 756 enemy aircraft and 76 balloons in combat, while 289 aircraft and 48 balloons were lost in battle.

During the last two years of the war, reconnaissance cameras on both sides quickly became larger and mechanically very complex. German and Italian cameras generally used 13 x 18cm plates. France standardised on their advanced DeMaria cameras of various configurations, while Britain used almost exclusively the 35lb, semi-automatic L camera, powered by a wind-driven propeller.

Amateur photography in the trenches and on the battlefield continued. A German officer, Lieutenant Walter Koessler, took photographs during the First World War, which he subsequently put into an album with the negatives. It was only recently that his American grandson, Dean Putney, found the album, which gives an extraordinarily intimate view of life in the trenches and the destruction of war as seen by a young officer conscripted directly from his architectural training.



Above left: James W Bagley, developer of the tri-lens film camera

Above: An early Ernemann Heag plate camera of the kind the troops would have used in the trenches

Below: Walter Koessler's amateur images provide an intimate insight into life in the German trenches

Russian revolutions

The war influenced domestic politics in countries all over Europe.

Increasing dissatisfaction with their government among ordinary Russians brought about large-scale demonstrations in Petrograd (St Petersburg) in March 1917 (February in the Julian calendar, used in Imperial Russia), culminating in the February Revolution and the abdication of Tsar Nicholas II. A Russian provisional government was established, with Alexander Kerensky as Minister of Justice, who became Prime Minister in July.

This shaky government, presiding over fluctuating fortunes in the continuing war with Germany,

caused new discontent and a rise in popularity of the Bolshevik party, led by Vladimir Ilyich Lenin, which demanded an immediate end to the war. A successful armed uprising led by the Bolsheviks in November (the October Revolution) was followed in December by an armistice and negotiations with Germany. After initial Bolshevik refusals to accept Germany's terms, the Russians gave in when German troops entered Ukraine unopposed. The Treaty of Brest-Litovsk of 3 March 1918 ended the war between Germany and Russia, and ceded territories to Germany, including Finland, parts of Poland and Ukraine.

Germany's Spring Offensive

The German army's preoccupation with taking over all the new Eastern European territories in the spring of 1918 somewhat depleted the resources available for Germany's Spring Offensive on the Western Front. General Ludendorff's plan was designed to divide the British and French forces by using a series of feints and advances, without significant artillery barrages to tell their enemy that they were coming. German infantry were told to avoid contact and action with significant forces by simply going around them and engaging forces in their rear. Ludendorff believed that the advances and confusion caused by these tactics would end the war before significant US ground troops arrived in France.

Attacks using these tactics on British positions near Amiens, on 21 March, achieved an unprecedented advance of around 60km. Successive



German infiltrations into French and British infantry and artillery at poorly defended points achieved further successes. However, Ludendorff had been unable to plan for the US shipping as many as 10,000 troops a week to France during the spring and summer of 1918, changing things dramatically.

Pathway to victory

The Allied response, which became known as the Hundred Days Offensive, began on 8 August 1918. The Battle of Amiens threw 120,000 British, French and Empire troops, with more than 400 tanks, at the Germans, and in the first day they opened a 24km gap in their lines. As German morale improved, and the pace of advance decreased, the Allied army, in a marked change of tactics, stabilised their newly won positions and, perhaps learning from recent German successes, began a series of



Enlist Your Lens in the Air Service

If you have a powerful photographic lens, put it to work for our men "over there;" let it disclose from the skies of France hidden machine-gun nests waiting to spread death among advancing American troops; let it save hundreds of American lives from being snuffed out in the trenches by shells from concealed batteries. An official report calls the situation "critical," brooking no delay.

What is especially desired at the present time are lenses of from 7 inches to 24 inches focal length and with speeds of from F 3.5 to F 7.7. Practically all lenses of this type will be purchased as soon as they can be found. The following are some of the foreign makes wanted: Carl Zeiss Tessars, Bausch & Lomb Tessars, Voigtlander Heliar, Euryplan, Cooke, Goetz, Bush, Ross, Ross-Zeiss, Krauss, Krauss-Zeiss, Steinheil-Isostigmat, Rodenstock. In addition, matched pairs of stereoscopic lenses, with speeds of F 4.5, focal lengths of 4 1/4, 5, 5 1/2, 6, 6 1/2, and 7 inches, are needed.

If you are in doubt as to the value of your lens, ask the nearest photographer.

Remember that you can probably replace your Anastigmat lenses with others just as serviceable for you but not adaptable for the army. If you have a lens such as your army needs, send at once its description and the price you think fair to

**SIGNAL EQUIPMENT No. 33
WASHINGTON, D. C.**

This page contributed to the U. S. Army by the National Geographic Society

signing on 11 November of the Armistice, in a railway carriage in the Forest of Compiègne. This finally ended the fighting, although there was combat in several places along the front after the appointed hour of 11am and a number of American units continued fighting.

Photographic reconnaissance and interpretation had made a considerable contribution to the Allied successes of 1918, with oblique and stereoscopic images enabling commanders to see what was 'over the hill' more effectively than in the early years of the war.

Cameras and photographic techniques helped to end the war, just as the photographs shot by soldiers now enable us to glimpse what they experienced.

Above right:
German troops observe the skies

Left and below:
Troops escape the trenches for a haircut and a welcome smoke



short, sharp attacks elsewhere. The Battle of Albert, later in August, created new advances and, by the end of the month, the German army was under serious pressure along a 113km (70-mile) front and had lost 100,000 men as prisoners and thousands more as casualties.

At the beginning of September, much of the German army retreated to the Hindenburg Line, their rearmost fortifications. During September, continuing Allied pressure forced the rest back to join them. The German High Command recognised that they could not win the war by force. Austrian and German peace offers were rejected, and the German High Command informed their leaders in Berlin that armistice negotiations were inevitable.

Meanwhile, the rank and file in the trenches on both sides were still

being thrown into fierce fighting, although morale was low in the German forces. The Meuse-Argonne Offensive, mounted by French and American troops during the last week of September, forced the Germans back from high ground in Champagne and towards the Belgian frontier. In October, the decisive Battle of Cambrai forced the German army back even nearer to Germany. The German navy mutinied at Kiel when ordered to put to sea.

On 9 November, a new Social Democratic Chancellor declared Germany to be a republic, Kaiser Wilhelm abdicated and sought refuge in Holland, and a series of armistices that had dissembled the Central Powers during September (Bulgaria), October (Turkey and the Ottoman Empire) and November (Austria-Hungary) culminated in the

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LETTER OF THE WEEK

Tree hugger

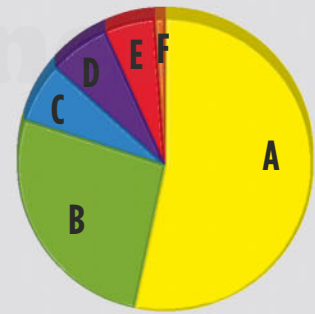
A big thank you for the *Wild wood* article by Russ Barnes (AP 4 October) celebrating photographing families of trees within woods and forests, instead of the hackneyed 'lone tree' often seen in photography magazines and camera clubs. My lovely little house backs on to an old man-made wood called Lings Wood. And over the past 30 years I have been privileged to step from my home with my cameras into a beautiful wonderland that could be thousands of miles from any human dwellings. I have taken hundreds of photographs inside our wood, just like Russ's, on film in black & white, colour negative and transparencies, but I have never had the confidence to enter them into camera club competitions for fear the judges would ridicule my efforts and not appreciate the dreamy atmosphere the

photographs convey.

Now is an especially fantastic time for being in the woods, where fallen leaves cover muddy paths as if a mosaic autumn-coloured carpet has been laid to walk along. You have inspired me to have a go at digital before the paths turn muddy again. Thank you again for such a beautiful article.

John Heywood, via email

If you're reluctant to enter your photos into your camera club's competitions for fear of ridicule, it sounds like you're in the wrong club – Nigel Atherton, Editor



In AP 18 October, we asked...

'When did you last shoot a roll of film?'

You answered...

A I always shoot film	48%
B In the last month	24%
C Earlier this year	6%
D 1-5 years ago	6%
E More than five years ago	5%
F I've never shot film	1%

What you said

'Long enough ago that I can't actually remember'

'I've just put a roll of discontinued Kodak BW400CN in the Olympus'

'I got my first DSLR in 2005, so it would be nine years ago. I don't miss it one single bit. In fact, my photography has increased exponentially since'

'Probably before you were born'

'Sunday'

'Since I started with digital cameras I seem to have lost the knack a little'

Join the debate on the AP forum

This week we ask

How old were you when you first took up photography?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 18 October issue's cover was from 25 October 1980. The winner is Thomas-Lee Paterson from Edinburgh, who was the first correct entry drawn at random.



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Correction

The following letter was published in AP 1 November, but was incorrectly edited. Here, the letter is reprinted as it should have been. Apologies for any misunderstanding caused.

I recall your recent article detailing the demise of high-street camera shops. One of my favourite traders, York Cameras, a Canon Pro Dealer close to the British Museum, ceased trading at the end of August. It was going for about 40 years in three different locations in the 'camera village' area off Great Russell Street. I had used them for more than 25 years since I was at university in London, through a career spanning professional photography in the pre-digital era, as a photography lecturer, a travel photographer and modern-day enthusiast. Robin Rata and his team had knowledge and helpfulness

that was unsurpassed, plus an amazing stock of old Canon gear and all the modern equipment, too.

What seemed to be the final nail in the coffin was not only the usual issue of online competition but also, more specifically, grey imports. A potential customer could come in for a demo of a top-of-the-range flashgun and then walk a few hundred metres to another dealer in central London and buy the same product as non-UK stock. They could buy a top of the range Speedlite, for example, for £70 less than the official dealer could buy it for at trade price. A sad sign of the times...

Gary White, London SW6

Dealers' demise

James Madelin (*Viewpoint*, AP 4 October) is absolutely correct. About ten years ago, I needed a couple of dioptres for my Contax film cameras. I went to my Contax distributor in

Edinburgh – a drive of 20-odd miles – and arrived early. The shop was deserted, apart from two male assistants winding up their female colleague. 'No, we don't have them,' she told me, and turned away. I then tried a shop in Glasgow – same response. Later, I returned to the Edinburgh shop to try to buy another Contax accessory, only to be told to order it myself. Both purchases totalled about £50. I wonder how many high-street businesses would turn away a sale of that amount, even today?

In contrast, my local bookshop will cheerfully order a paperback costing less than a tenner. Both aforementioned photographic businesses are long gone, but we still have a local bookshop. I wonder why. **Ewan Henderson, East Lothian**

Whether it is a camera shop, café, tailor or, in your case, a bookshop, you

➤ **still cannot beat good customer service. Make sure you vote for your favourite camera store in the What Digital Camera/Amateur Photographer Good Service Awards. It really should be customer service that stores are striving to excel at, especially as it is the area where they can beat online shopping every time – Richard Sibley, deputy editor**

First autofocus SLR

Please thank Roger Hicks for his informative article *Pushing the boundaries* (AP 11 October). However, I was surprised that he did not include the Minolta 7000 as the first SLR with a comprehensive

The Minolta 7000 brought autofocus to photography

autofocus lens system.

I decided to upgrade from a fixed focal length rangefinder compact to an SLR in 1984. I was attracted by the idea of autofocus as we were planning a family, and I knew that my slow, careful manual focusing would be unsuitable for capturing small children at play. By then, there were a couple of competitors for the Pentax ME-F, but they had only a few AF lenses. I wanted a versatile outfit that included zoom, telephoto and macro lenses, and in that context the autofocus offerings seemed little more than gimmicks. Instead, I built my outfit around the Pentax Super A, which was very advanced for its day, offering TTL flash and PASM

modes, with an exposure programme superior to its Canon and Nikon competitors, and a range of lenses that seemed to represent a good balance between cost and quality. Yet when the Minolta 7000 and its lens system was announced the following year, matching the features of my Super A with the addition of autofocus, I wished that I had waited longer before committing to an SLR system.

Chris Newman, Hertfordshire

The Minolta 7000 was one of several milestone cameras that we sadly didn't have room for in Roger's article. I still remember my awe at seeing the built-in AF demonstrated for the first time! – Nigel Atherton, Editor

Words of wisdom

The lines quoted by Mariane McKenzie in her letter of the week (AP 18 October), which she attributes to 'somebody called Fitzgerald', are rather older than she thinks. They were indeed translated by Edward Fitzgerald and published in 1875, but the original author was Omar Khayyām, a Persian polymath writing nearly 1,000 years ago. Omar would have been familiar with lens use, with astronomy being among his many talents.

Nick Roberts, Warwickshire



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In next week's issue On sale Tuesday 11 November

Panasonic Lumix DMC-GM5



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We help children to rebuild their lives, and we find ways to prevent abuse from ruining any more. So when a child needs a helping hand, we'll be there. When parents are finding it tough, we'll help. When laws need to change, or governments need to do more, we won't give up until things improve. But we cannot achieve any of this without the help of our partners like Time Inc. (UK) and its readership.

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Animal instinct

The results of **Wildlife Photographer of the Year 2014** have been announced. We present some of the best images from the competition

The Wildlife Photographer of the Year competition is a significant event in any photography enthusiast's calendar, particularly those with a love of wildlife imagery. Every year the competition receives hundreds of entries and it's the judges' task to whittle them down and find those

that display both individuality and technical excellence. Here we present some of our favourite images from this year's competition (you can see the overall winning image in *News* on pages 6-7). These photographs are among the 100 finalists going on show at the Natural History Museum until 30 August 2015.



Green Dragon **Will Jenkins** UK

This image was a finalist in the 11-14 Years category. Relaxing by the hotel at the end of a Costa Rican family holiday, Will was planning on a laid-back day when suddenly a green iguana jumped down from the hotel roof. 'I love stories about dragons, and I wanted a big picture for my wall,' says Will. 'I also wanted to impress my dad and brother with a shot of the biggest iguana I'd ever seen.' The metre-long lizard made its way to the top of a rock. 'I tried to keep in the shadows, hiding behind one sunbed and then the next, so as not to scare it,' he says. Selecting a wide aperture to make his subject stand out, Will carefully focused on its eye. 'The iguana sunbathed for about 20 minutes before heading to the beach,' he adds. 'It made me realise that you should always have your camera with you, just in case.'



Glimpse of the Underworld

Christian Vizl

Mexico

Water lilies stretch up to the light through a layer of green mist in the Aktun Ha cenote, a huge sinkhole on Mexico's Yucatán Peninsula. Aktun Ha is part of a great ring of thousands of cenotes, created when the limestone bedrock collapsed to expose the subterranean groundwater. Christian has been photographing the cenotes for the past ten years and this shot was awarded the overall winner of the Plants and Fungi category.

‘Christian has been photographing the cenotes for the past ten years’



© LEON BOHLMANN

You Have Been Warned Alex Mustard UK

✓ This was a finalist in the Invertebrates category. Equipped with a new high-magnification lens, Alex encountered this variable neon

nudibranch (sea slug) crawling across the seabed in Indonesia. Alex wanted an eye-level view of this unforgettable mollusc. But even with a small aperture, it was

a challenge: there was little depth of field (amount in focus) and the subject was moving – and a slug's pace under magnification is surprisingly fast.



Stinger in the Sun Carlos Perez Naval Spain

✓ The late afternoon sun was casting such a lovely glow over the scene that eight-year-old Carlos decided to experiment with a double exposure (his first

ever) so he could include the sun. He started with the background, using a fast speed so as not to overexpose the sun, and then shot the scorpion using a low

flash. He also had to change lenses (he used his zoom for the sun). The result bagged Carlos the Grand title in the 10 Years and Under category.

Cranes at Dawn Leon Bohlmann Germany

◀ To photograph these cranes, Leon and his dad got up while it was still dark and crept into a hide on the shore of Lake Galenbecker in northern Germany. The lake is a staging post for migrating waterfowl, including thousands of common cranes. For a short moment the morning mist dissipated, just as a group of cranes flew by. Leon focused on the submerged trees to help keep the birds sharp as the early morning sun bathed the lake in gold. The shot placed him as a finalist in the 10 Years and Under category.

‘Carlos decided to experiment with a double exposure so he could include the sun’





© JAVIER AZNAR GONZÁLEZ DE RUEDA



Night Stalker **Javier Aznar González** **de Rueda Spain**

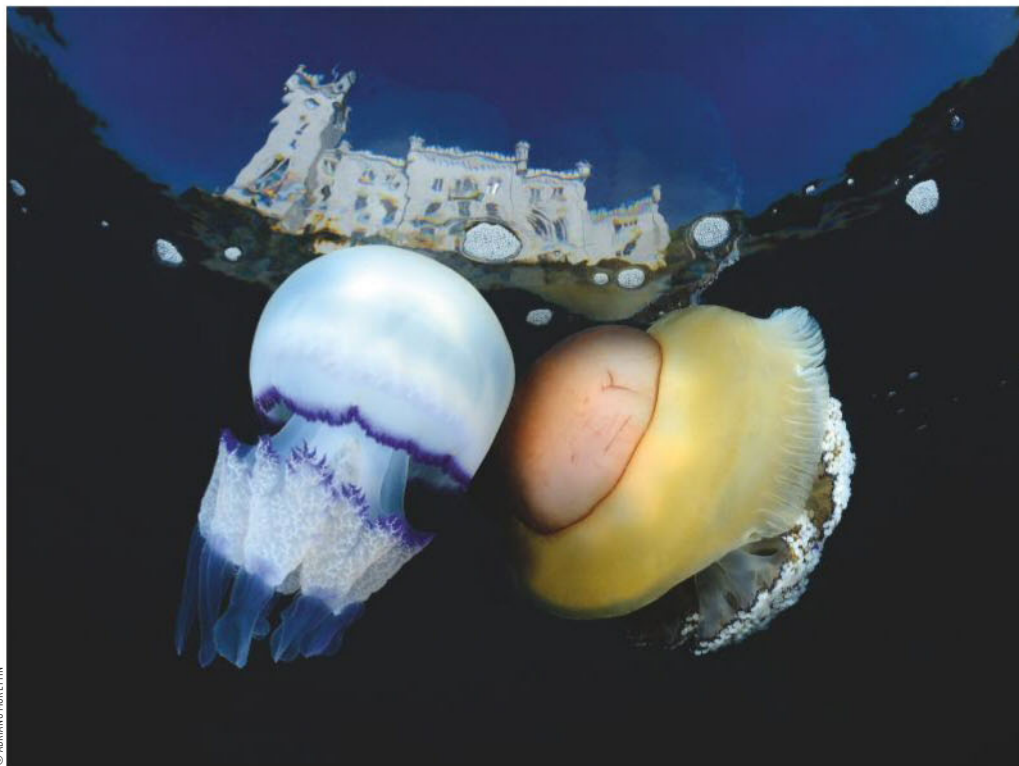
⬆ Javier wanted to show the habitat that this huntsman spider lives in – not so easy in the dark with a fast-moving subject. Highlighting the background with a flashlight, Javier quickly set up his camera and wideangle lens. At first, the spider raised its legs defensively, but then it calmed down, allowing Javier to take a low-level shot that was a finalist in the Invertebrates category.

Night of the **Deadly Lights** **Ary Bassous Brazil**

⬅ This image won the Invertebrates category. On still, humid nights, the old termite mounds on the savannah of Emas National Park, Brazil, sparkle with eerie green lights. These are the bioluminescent lures of click beetle larvae living in the outer layers of the mounds.



© MARC MONTES



© ADRIANO MORETTIN

Snake Eyes **Marc Montes** Spain

⬆ 'I have a great passion for reptiles, especially snakes,' says Marc, 'and it is rare to see this kind where I live in northern Spain.' For this grass snake, at just over a metre long, Marc had to use a wide aperture, giving him only a very narrow depth of field (the depth that would be in focus). Yet while he had only a moment to compose the picture, he had the skill to take a shot with the focus on the key part of the snake – its beady eyes. Marc was a finalist in the 11-14 Years category.

Touch of Magic **Adriano Morettin** Italy

⬅ The 19th century Miramare Castle, near his home in Trieste in Italy, stands on a cliff overlooking the Adriatic Sea. Last summer, a significant jellyfish swarm gathered beneath the cliff. Hundreds of barrel jellyfish and tens of fried-egg jellyfish congregated in the unusually clear water. Adriano needed to get close with his wideangle lens, receiving many minor stings to his face in the process. Adriano was a finalist in the Underwater Species category.

Wildlife Photographer of the Year is co-owned by the Natural History Museum and BBC Worldwide. To see more of these stunning images, visit www.nhm.ac.uk. An exhibition of 100 finalists is currently on display until 30 August 2015 at the Natural History Museum in London

Technique IN THE STUDIO

Our version

To recreate this wonderful image required some preparation. A set had to be built (see page 32) and an authentic-looking corset had to be acquired – our thanks go to stylist Britt Foe for the loan of the corset and for dressing our model.

The lighting is fairly straightforward, with one light directed at our model and another for our recreated marble ledge.



Classics Revisited

Mainbocher Corset

By Horst P Horst

Phil Hall and **Andrew Sydenham** look to recreate one of the most celebrated fashion images of the 20th century

The original

'Mainbocher Corset'

Horst P Horst, 1939

First appearing in *Vogue* in 1939, 'Mainbocher Corset' is now one of the most iconic fashion images of the 20th century. The picture has a wonderful timeless elegance to it, with the simple yet incredibly powerful light sculpting the model and leading the eye down to what is the main subject of the shot – the corset. The sophisticated pose is just right, suggesting a world-weariness that's almost mournful, while also conveying a sense of vulnerability.



© CONDE NAST/HORST ESTATE

Spanning a 60-year career from 1931 to 1991, Horst P Horst is one of the most legendary fashion and portrait photographers of the 20th century, with his images conjuring thoughts of elegance, style and glamour.

Born Horst Paul Albert Bohrmann in 1906, it was in 1931 that French *Vogue* ran images with the now famous credit of simply Horst before his real breakthrough as a published fashion and portrait photographer for British *Vogue* the following year.

However, by the middle of the 1930s, Horst had eclipsed his mentor George Hoyningen-Huene as the principal photographer for French *Vogue*, but was forced to flee to America with the outbreak of the Second World War, with the 'Mainbocher Corset' image the last shot he took before travelling on the SS *Normandie* to America.

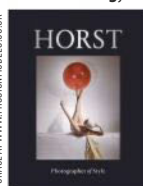
Horst is quoted as saying that 'it was created by emotion... It was the last photo I took in Paris before the war. I left the studio at 4am, went back to the house, picked up my bags and caught the 7am train to Le Havre to board the *Normandie*... The photograph is peculiar – for me. While I was taking it, I was thinking of all that I was leaving behind.'

Horst: Photographer of Style is being held at the Victoria & Albert Museum until 4 January 2015. General admission is £8. For more information, visit www.vam.ac.uk.

FURTHER READING

Horst: Photographer of Style

£40 (special exhibition price £35), V&A Publishing, 2014



Published to accompany the V&A's exhibition, which runs until 4 January 2015, this book is the definitive celebration of the extraordinary photographic career of Horst P Horst, featuring more than 350 pages his work.

Patterns from Nature

£30, Merrell, 2014



While incredibly well known for his fashion work, Horst also spent some time making detailed images of textures and forms of natural subjects. Originally published in 1946, Martin Barnes re-examines his work.

Coming into Fashion

£42, Thames & Hudson, 2012



This book looks at the work of 86 of the great fashion photographers past and present who have worked at *Vogue* and its sister titles over the years, with text interweaving with images to paint a picture of each era.

HOW WE RECREATED THE PICTURE



1 Add texture

We're going to be using a Colorama background in the set-up, but as it's a flat colour we want to introduce a hint of texture as opposed to the block tone we have currently. This is simply achieved using a can of car-engine primer, sprayed fairly loosely over the backdrop.



2 Marble bath

In the original, it appears that the model is perched on what looks like a piece of marble – perhaps a bath. To mimic this, we've used a couple of filing cabinets, some spare flooring and a large polystyrene reflector cloaked in fabric (again, with some primer liberally sprayed over it).



3 Lighting

Whereas Horst probably used just one large, powerful light, we'll try to recreate the look with two, both attached with snoots to direct the light. One will be trained on our model to light one side, while the other will be directed along our makeshift 'marble' ledge to create the shadow underneath.



4 Final touches

Bringing the model into the scene, it's now time to adjust the fine details. The 'ribbon' is actually standard linen tape, while we've positioned a large polyboard reflector to the right of our model to bounce some light back. On the other side, there's a large black polyboard to suck up some unwanted light to boost the shadows.



5 Shooting

With everything in place, it's time to get shooting, paying close attention to the original image to get our model's positioning just right – the back curves a little, while the arms and shoulders remain relatively straight. We make small adjustments as we shoot and review each one as we go to get the shot we want.



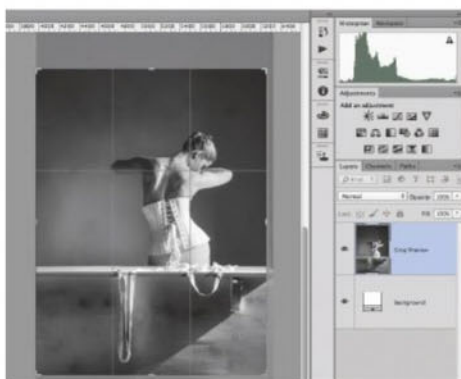
6 Processing

With the shoot over, we can now start processing the image. Shooting in raw, we knock back the Saturation, with the biggest adjustments being to boost the Shadow detail and recover the Highlights before opening the file in Photoshop to continue working on it further.



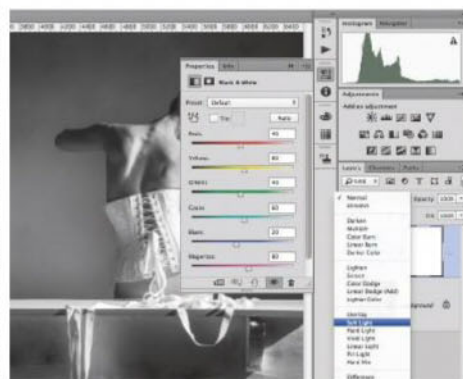
7 Dodge and burn

The background to the left of our model needs lightening a little, so with the Dodge tool with an Exposure of 20%, we gently brush over this area to lighten it. To balance this, we then brush in along the marble with the Burn tool to darken this area.



8 Crop

The image is slightly the wrong ratio at the moment compared to the original – ours is 3:2 and Horst's shot is closer to 4:3. With the Crop tool we select a crop ratio of 4:3 and then fine-tune the crop to lose some of the background at the top of the image and tidy up the right-hand side.



9 Blending mode

To boost the contrast, we select a Black & White Adjustment layer and then change the blending mode to Soft Light before reducing the Opacity to just under 30%. All that's left to do is to make some cloning and healing changes.

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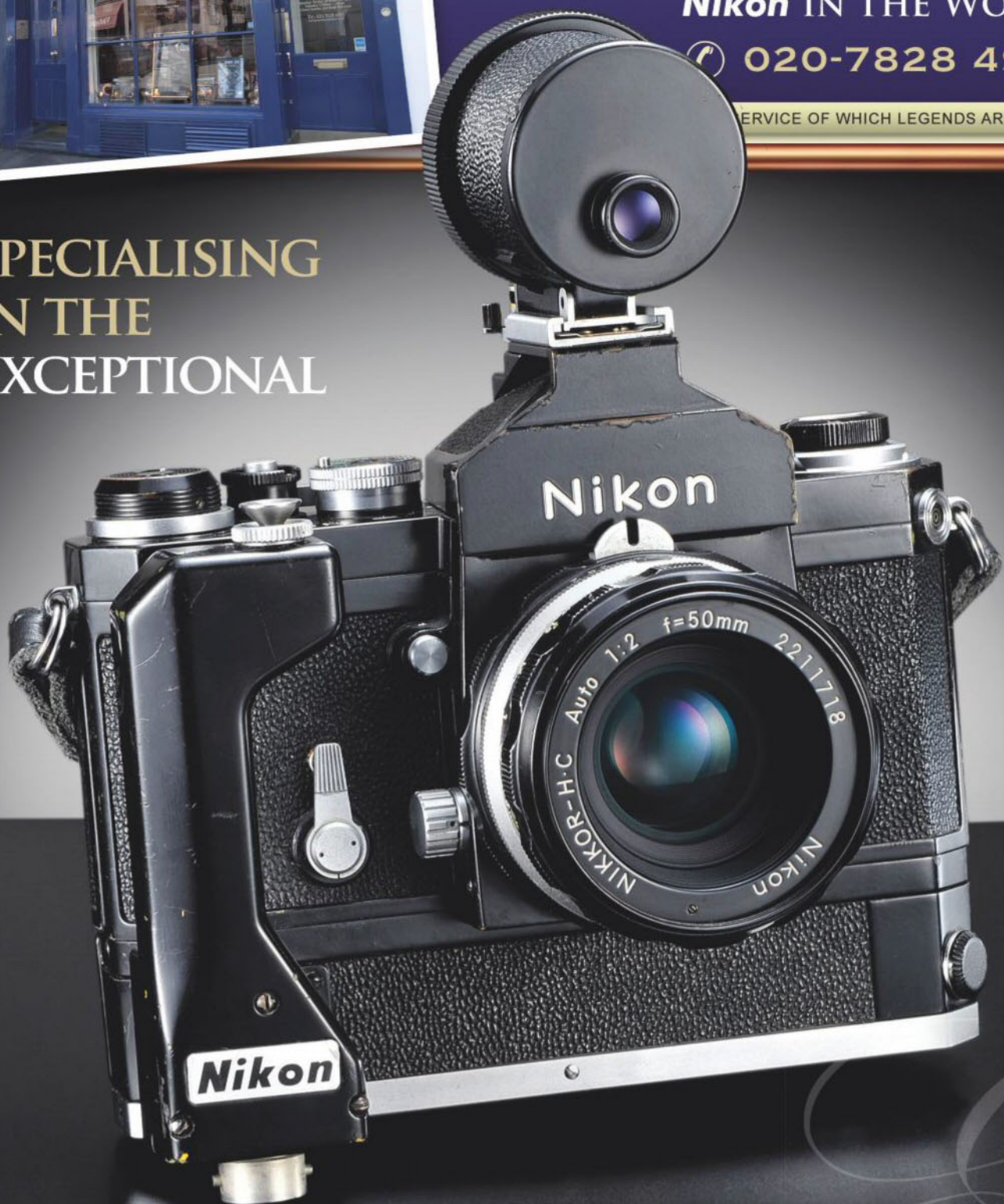


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United nation



Magnum photographer **Mark Power** describes how pure chance played a vital role in his documenting the fall of the Berlin Wall in 1989

At the end of the 1980s, I was deeply disillusioned and seriously in debt. I'd believed photography could make a difference, and for five years I'd been making (albeit quite traditional) social documentary work about Britain's poor and underprivileged.

In those days photography galleries were few and far between, and photo books relatively rare. The traditional vehicles for documentary work were still the weekly magazines, but at the height of Thatcherism the press was in the pocket of the advertising industry: overtly political photographs, especially of a left-wing persuasion, were rarely seen alongside expensive ad campaigns. In short, my so-called career was heading backwards at an alarming rate, and I found myself facing a court appearance for crippling credit card bills.

Faced with no other option, I decided to stop trying to make any sort of living as a photographer and

made enquiries about training to be a carpenter instead. Quite by chance, an old acquaintance and picture editor called Nigel heard this news, took me to lunch and – while assuring me he believed in what I'd been trying to do – opened his wallet and gave me £200 in cash. 'Take this,' he said, 'and have one last go.' And so, together with my friend George (who was already a carpenter), we bought tickets to Berlin: £99 with British Airways, departing early afternoon on 9 November 1989.

I'd just started courting Jo, a young woman with extended family in East Germany (and who, by the way, I'm still with these 25 years later). I had a crackpot idea that, armed with these handy contacts, I'd somehow get myself over the border and make some work about life in the Eastern Bloc. At least, that was the plan.

We arrived in West Berlin, booked into the youth hostel and went out for a walk. There were more people than one might have expected hanging around Checkpoint Charlie and I



Five days after the border between East and West opened, East Berlin seemed eerily quiet, 12 November 1989

asked one of them, hands deep in his pockets against the increasing chill, why this was. He'd seen, he told us, a news bulletin claiming the Wall would be open for free passage from the DDR that very evening. Incredulous, George and I made a quick decision: we pooled our dwindling resources, got a taxi back to the hostel, collected all the camera equipment and every roll of film we had, and hurried back.

The crowds, and the rumours, had swollen. We pushed our way to the front, to a line stretching from left to right across the road. The excitement was building steadily; tentative murmurs became confident babble and deafening chants. A border guard climbed onto a brick wall and appealed for calm. Then, at midnight precisely, the door in front of us opened and a bewildered-looking East German appeared, promptly giving George a bear hug. Incredibly, not only were we at the front, but at the *right* part of the front. I was pushed through the door by the heaving crowds to find myself in no-man's-land alongside a small group of confused guards, apparently unable to believe the orders they'd been given. An endless stream of people stumbled by, pausing in bewilderment at the doorway, before

View into the border zone four days after the opening of the Wall, 13 November 1989



ALL PICTURES © MARK POWER/MAGNUM PHOTOS

Words taken from the introduction to Mark Power's new book, *Die Mauer ist Weg!*



passing joyfully west into the arms of the masses beyond. I had a strange feeling of crashing a party I hadn't been invited to.

I was trying (and failing) to comprehend the enormity of what I was witnessing. Colleagues who have found themselves at other significant events tell me they've had a similar experience; it's only afterwards – sometimes several days later – that it begins to sink in. Yet I knew I was privileged to be there. These days, of course, thousands of pictures would appear instantly on social media, but in that pre-internet age a photographer was still something of a rarity. I worked in a frenzy, knowing I had a job to do.

And so, by accident, I'd become a news photographer. At 6am we made our way back to the youth hostel to find a number of bleary-eyed youngsters, just out of bed, who had missed the whole thing. The receptionist presented me with a number of urgent messages from Stephen Mayes, then director of Network Photographers, the London-based agency I'd joined three years before. 'Were you there? Did you take pictures?' each one asked, more or less. I called a relieved Stephen from a public phone, and he promptly organised a courier to get

Above right: Crowds during the immediate aftermath of the opening of the Berlin Wall at Checkpoint Charlie at midnight on 9 November 1989

Newspaper first edition proclaims: 'Die Mauer ist weg. Berlin ist wieder Berlin!' or 'The Wall has gone. Berlin is again Berlin!'



our films home. While still in the air they were sold to the highest bidder, a prominent British newspaper. Sadly, the negatives were processed so badly – treated, I suppose, as nothing more than tomorrow's fish-and-chip paper – that many are now discoloured and faded, much like my own memory.

The next day, after a short sleep, I took more pictures, but less energetically now. My film stock was running low and there wasn't a single roll to be found anywhere in Berlin. The world's press had arrived and great gantries were swiftly constructed to improve their view. Hundreds of people sat astride, or stood upon, the wall, while bulldozers knocked down particularly significant sections. Most of my day was spent missing a lot of good pictures.

On the 12th, George and I headed over the border, but not quite as originally planned. East Berlin, apart from the queues at Friedrichstrasse railway station, was virtually deserted. Almost everyone had gone the other way, leaving behind a strange, desolate landscape.

That day, it turns out, was personally significant. Why, I remember thinking at the time, was I so keen to retreat from the epicentre of the event and decamp to a place where nothing seemed to be happening at all? Was I afraid of failure, of not doing a 'good job'? The massed ranks of press photographers now at the Wall had certainly given me an excuse to go searching for an alternative viewpoint, but I knew, even then, I was more interested in the fringes of the story. In such places time seems to move more slowly, yet the reverberations penetrate just as deep.

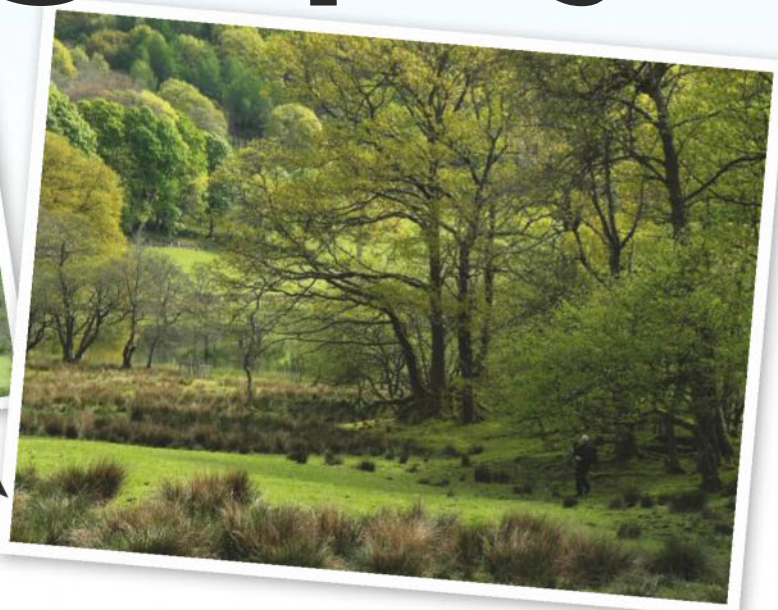
We chanced upon a Trotting event – a genteel form of chariot racing – and went inside to watch. Later, we passed the Pergamon Museum and decided to go in there as well, discovering a small group of amateur critics lost in the art of the past rather than the politics of the present (which I liked). Finally, for some inexplicable reason, we went in search of Bertolt Brecht's grave – another good example of why I'll never make a decent journalist.

That said, the newspaper sale (and the many others that followed) cleared my debts and I suddenly found myself in demand. I spent the next three years working for numerous magazines and papers before becoming disillusioned with that world, too. I started teaching and, I like to think, I became a better photographer because of it.

'Chance,' Louis Pasteur once wrote, 'favours only the prepared mind.' But whatever it was – serendipity or just good fortune – that gift of £200 could well be why I'm still making photographs and not (very bad) furniture. Thank you, Nigel.



Improve your photography

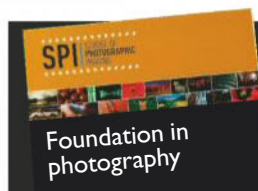


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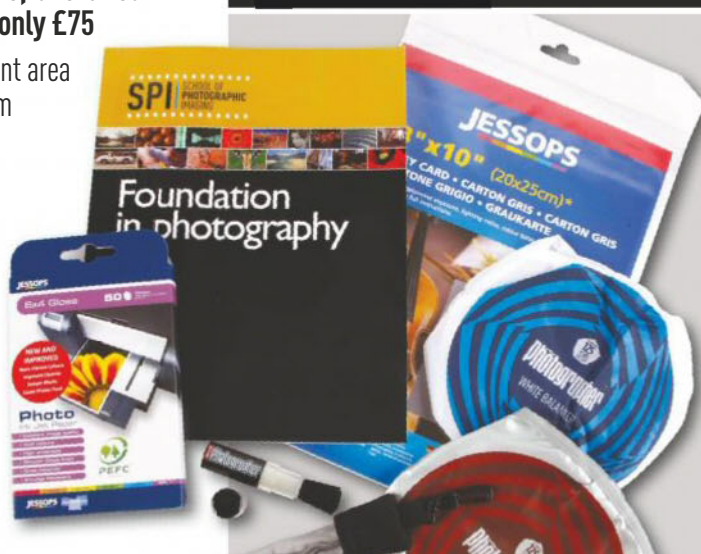


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Tightening the crop

GOOD street photography is mostly about great timing and being able to react quickly as events unfold. The first thing that strikes you about this image by Eden Breitz is how the man who is walking through the frame has been captured just as his head has reached the key focal point of the

graffiti composition in the background. In a situation like this, the photographer has to think ahead and predict what might happen next. The celebrated reportage photographer Henri Cartier-Bresson once described how he would sometimes anticipate certain events and would wait in a particular spot, camera poised, waiting to find the perfect moment – or, as he called it, the ‘decisive moment’.

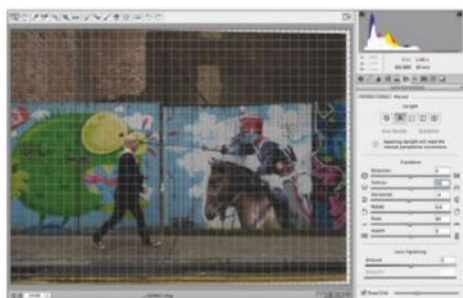
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AFTER



BEFORE

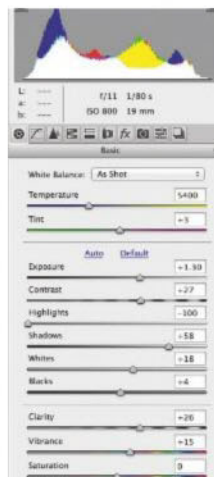


1 Apply an upright adjustment

I ensured that the horizontal and vertical lines were aligned as straight as possible. Only a minor correction was necessary. I applied an Auto Upright adjustment in Camera Raw, plus a few tweaks to the Manual Transform controls, with Show Grid checked at the bottom.

2 Apply Basic panel adjustments

I then went to the Basic panel to apply the basic tone adjustments shown in the panel (right). I mainly used the Exposure slider to lighten the image and used the Highlights slider to protect the delicate highlight detail in the graffiti and lighten the shadows. I also applied a Tone Curve adjustment to pop the contrast more.



3 Crop the image

The last step was to apply a crop, which I centred around the gap between the two boards. I also wanted to balance the gap between the top and bottom of the boards and the yellow line. I basically referenced the shapes within the image to determine the optimum crop.

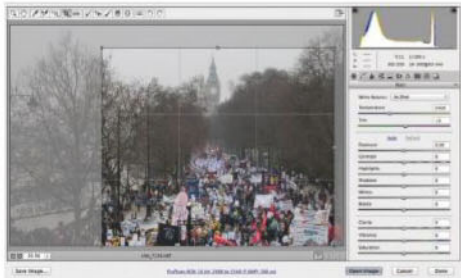
Changing the crop orientation

THE GREAT thing about this photograph is how Gonçalo de Carvalho chose the best possible vantage point. Positioned on a bridge that overlooks the protesters, he had the perfect angle. He also has the Elizabeth Tower of the Houses of Parliament in the background, which reinforces the fact that this is a political demo. The problem is that the in-camera crop doesn't draw your eye into these key elements. Ideally, it should have been shot in portrait and included more people at the bottom of the frame. The following steps show how I improved the cropping.

BEFORE

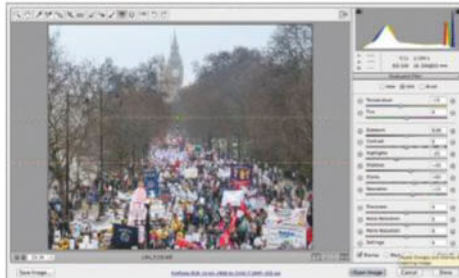


AFTER



1 Cropping the image

The first step was to crop the image. If you study the dividing thirds overlay, you will notice that I aimed to place the Elizabeth Tower in the top middle section and have the main crowd in the middle and bottom row sections. This crop arrangement gave the photograph a much better balance.



2 Add a gradient adjustment

I next applied some Basic panel tone adjustments in Camera Raw to improve the tone contrast and added a linear graduated filter to darken the top section of the image and add a touch of blue. I also selected the Brush Edit mode to erase some of the gradient.



3 Content-aware scale

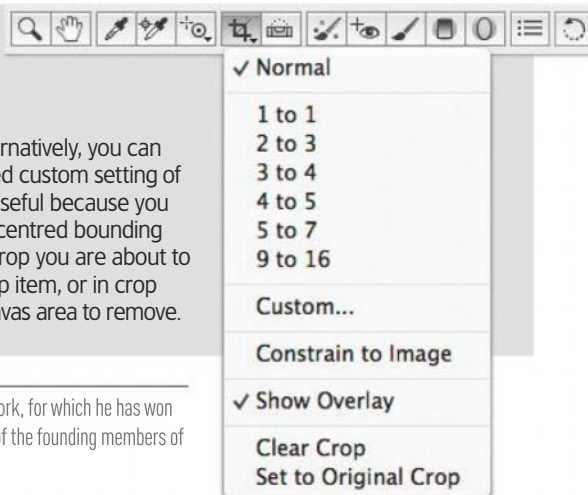
Finally, I opened the image in Photoshop, then converted the Background layer to a regular Layer 0, added extra canvas to the bottom and chose Edit>Content-Aware Scale. I had also created a linear gradient mask channel, which I selected in the Content-Aware Scale Options bar to protect the top section as I expanded the height.

The Camera Raw Crop tool

The Crop tool in Camera Raw can be used to apply a crop to a photograph. Because any edits you do in Camera Raw are non-destructive, when you apply a crop in Camera Raw you are never actually deleting any pixels and such crops can be re-edited at any time. In the Crop tool menu you can select from one of a number of preset aspect ratio options to apply a locked

aspect ratio crop to the image. Alternatively, you can click on Custom... to create a desired custom setting of your own. The Grid overlay is also useful because you can use the dividing third grid plus centred bounding box handles to help compose the crop you are about to apply. To clear, select the Clear Crop item, or in crop mode, just click anywhere in the canvas area to remove.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



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8	Canon EOS 1D Mk III Body£615	9	D2X£449
7	Canon EOS 1D MK IV Body£1299	9-	D2Xs Body£470
OB	Canon EOS 1D X Body£4445	8	D300 Body£230
8	Canon EOS 1Ds Body£230	R	D3000 Body£119
7	Canon EOS 1Ds Mark II£490	R	D300s Body£504
7	Canon EOS 1Ds MK III Body£1104	R	D3100 with 18-55mm VR Lens£199
IN	Canon EOS 30D Body£40	R	D3100 Kit AF-S DX 18-55 II£179
9	Canon EOS 40D Body£179	R	D3200 + 18-55II + 55-200II (NON-VR)£302
8	Canon EOS 450D Body£129	R	D3200 Body£189
9	Canon EOS 50D Body£269	9+	D3s Body£2555
8	Canon EOS 550D Body£175	8	D3x Body£2024
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8	Canon EOS 60D Body£335	OB	D5300 with 18-55mm VR II Lens£529
OB	Canon EOS 60Da Body£609	9+	D600 Body£850
R	Canon EOS 6D with 24 105mm Lens£1499	10	D610 Body£1119
OB	Canon EOS 700D + 18 135mm IS STM£689	8	D700 Body£610
OB	Canon EOS 70D Body£799	9-	D7100 Body£575
10	Canon EOS 7D Body£499	9	D80 Body£152
		9	D800 Body£1325
		9+	D90 Body£259
		OB	Df + 50mm£2025

Lenses

Grade	CANON Fit	Grade	NIKON Fit
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9	EF 17-40mm f4 L USM£413		Micro Nikkor£410
OB	EF 200-400mm f4 L IS USM	9+	10mm f2.8 1 Nikkor Black£90
	+ Internal 1.4x Extender£8549	9	12 24mm f4 G AF S IF ED DX£410
9+	EF 200mm f2.8 L USM MKII£405	9	14 24mm f2.8 G AF S ED£1020
9-	EF 24-105mm f4 L IS USM£452	9	16 85mm f3.5 5.6G VR ED AF S DX£300
9-	EF 24-70mm f2.8 L II USM£1215	7	17 35mm f2.8 D AF S IF£799
9	EF 24mm f1.4L II USM£899	9	17 55mm f2.8 G DX AF S IF ED£539
8	EF 28-135mm f3.5-5.6 IS USM£167	9+	18 105mm AF S DX Nikkor
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9	EF 70-200mm f2.8 L IS II USM£1420	9+	50mm f1.8 D AF£75
9+	EF 70-200mm f2.8 L IS USM£1079	R	55 200mm f4.5 5.6 G AF S DX Black£89
9	EF 70-200mm f4 L IS USM£701	R	60mm f2.8 G AF S ED Micro£299
9	EF 70-300mm f4.5-5.6 DO IS USM£791	9	70 200mm AF S Nikkor f2.8G ED VR II£1259
9-	EF 70-300mm f4.5-5.6 IS USM£188	9-	70 300mm f4.5 5.6 G AF S VR IF ED£239
9-	EF-S 10-22mm f3.5-4.5 USM£287	9	80 400mm AF S Nikkor f4.5 5.6G ED VR£1620
9-	EF-S 15-85mm f/3.5-5.6 IS USM£359	9+	80 400mm f4.5 5.6 D AF VR£620
9-	EF-S 17-55mm f3.5-5.6 IS USM£418	9	85mm f1.4 D AF£719
9+	EF-S 18-135mm f/3.5-5.6 IS£282	9-	AF 70 300mm f4 5.6 G Black£69
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Apple iPhone 6

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Is the latest iPhone camera a worthy contender? **Richard Sibley** tries it out

At a glance

- New 8-million-pixel iSight camera
- Phase-detection autofocus
- Powered by new A8 and M8 processors for low-light performance and detail reproduction

ALTHOUGH it may look the same as the previous Apple iPhone camera, the iPhone 6 has a new, more powerful, A8 processing chip. The camera's aperture remains the same at f/2.2, but the sensor now incorporates phase-detection AF photosites, which means faster focusing, especially when tracking while shooting portraits. Also new is the ability to apply exposure compensation by simply swiping your finger up or down to lighten or darken the image. A time-lapse mode is another new feature, but this is limited as it has no control over the rate at which images are captured. Video hasn't been overlooked, with an excellent 1080p HD offering 30fps or 60fps and 120fps or 240fps in slow-motion mode.

Apple has also unlocked certain features of the camera for third-party developers, making it possible to set the ISO, shutter speed and white balance in some apps.

Conclusion

The images from the Apple iPhone 6 camera are good enough for snapshots and even to replace a compact camera.

The new manual controls that many apps will now offer, combined with the faster AF, make this the best iPhone camera yet, although unless you want the new slow-motion video features it may not be worth upgrading from an iPhone 5 or 5S.

Optical stabilisation

The larger Apple iPhone 6 Plus features optical image stabilisation, which should help in low light and when shooting video.

Capacity

The iPhone 6 is available in 16GB, 64GB and 128GB versions.

Fingerprint ID

The main button on the iPhone 6 can recognise your fingerprint, helping to protect the device if it is lost or stolen.

Screen

The screen of the iPhone 6 is 4.7ins with a 1334 x 750-pixel resolution, while the iPhone 6 Plus is 5.5ins with a 1920 x 1080-pixel resolution.

Shutter button

The Volume Up button can also be used as the camera's shutter button, making landscape pictures much easier to take.



ALSO CONSIDER

Sony Xperia Z3

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The waterproof Z3's camera boasts 20.7 million pixels, a 1/2.3in Exmor RS CMOS sensor, a wide 25mm f/2 G lens, ISO 12,800 capability and 4K resolution video and image stabilisation. The Z3 has a 5.2in full HD (1920 x 1080-pixel) display. It comes in 4.6in size too.



Samsung Galaxy Alpha

£549

www.samsung.com

The Galaxy Alpha has a 12-million-pixel ISOCELL sensor that can hold its own against the iPhone 6's, plus phase detection AF and UHD 4K video at 30fps. It has a 4.7in AMOLED display and is closer in size to the iPhone 6.



LG G3

£391

www.lg.com/uk

The LG G3 flagship camera handset offers a 13-million-pixel sensor and optical image stabilisation. While the iPhone 6 features 'focus pixels', the G3 uses laser autofocus that can focus in the dark. It has a 5.5in Quad HD (2560 x 1440-pixel) display with a 538ppi ratio.



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Instagram Hyperlapse

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IF, LIKE me, you are fascinated by time-lapse videos, then Instagram's new Hyperlapse app could be just what you need on your smartphone. While there are numerous time-lapse apps available for Android and iPhone, they nearly all require the smartphone to be on a support to ensure that the resulting video isn't jerky. And this is where Hyperlapse comes in.

Each frame in Hyperlapse is aligned with the previous one. For example, if you are on a boat wobbling up and down, the app will make sure that the horizon in each shot is in the same place, with only other smaller objects in the frame shifting and showing the time-lapse effect. Similarly, you can now handhold the smartphone and use Hyperlapse while walking around and get a smooth time-lapse effect that is almost like the final video has been shot using a dolly. Once the Hyperlapse has been shot, you then have

the choice to playback and save it at 2-12x the original speed. The speed you choose largely depends on the type of footage you've shot, with 2-6x working well for walking, and 12x working better for things like sunsets or cloud formations. Video is then saved at 720p resolution.

Richard Sibley



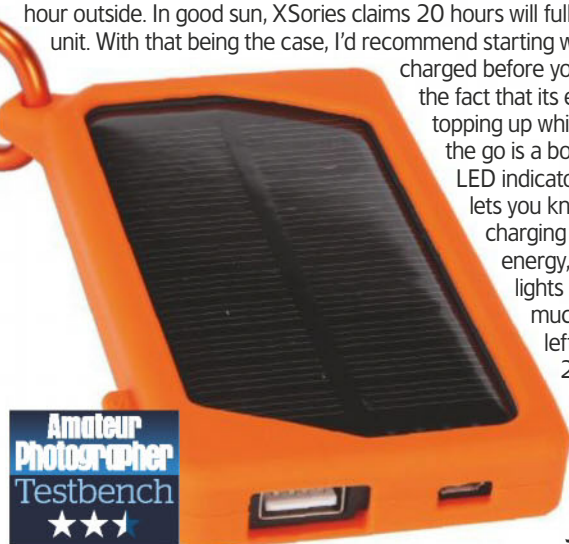
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WITH 2,000MAH capacity, the XSolar Charger 2.0 is designed to gather energy from sunlight and give you the ability to charge your smart devices wherever you are, separating it from other mobile power banks. Of course, you can plug it in and charge it like a typical powerbank, but if you're on the go and fortunate enough to be somewhere bright, you can clip the XSolar to your kit bag or belt and keep its charging capacity topped up throughout the day. Weighing only 150g and measuring 116 x 60 x 12mm, the XSolar won't weigh you down, but unfortunately if you're stuck in the UK at this time of the year, its solar energy-gathering powers are somewhat redundant and will only give you around 1-2% charge for every hour outside. In good sun, XSories claims 20 hours will fully charge the unit. With that being the case, I'd recommend starting with it fully

charged before you set off, and the fact that its energy is topping up while you're on the go is a bonus. A red LED indicator on the base lets you know when it's charging using solar energy, while blue lights reveal how much energy is left. Its 2,000mAh capacity should top up most phones to almost a full charge.

Jon Devo



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At a glance

- 12.8-million-pixel, four thirds sensor
- 24-75mm equivalent f/1.7-2.8 lens
- ISO 200-25,600
- Built-in electronic viewfinder
- 3in, 921,000-dot LCD
- Analogue control dials
- Price £699.99

Panasonic Lumix DMC-LX100

Panasonic's Lumix DMC-LX100 combines a fast zoom lens and a four thirds sensor in a stylish body, with enthusiast-friendly controls and a built-in viewfinder. **Andy Westlake** finds out whether it lives up to its considerable promise

For and against

- ✚ Excellent image quality from four thirds sensor
- ✚ Intuitive dial-based controls
- ✚ Fast lens is useful for low light shooting
- ✚ Built-in electronic viewfinder
- ✖ LCD screen doesn't tilt and isn't touch-sensitive
- ✖ EVF colour rendition can be misleading
- ✖ Limited telephoto range

Where in the range



Panasonic Lumix DMC-FZ1000

Price Around £750
With a 20.1-million-pixel, 1in-type sensor and a 25-400mm lens, the FZ1000 is one of the best bridge-type cameras currently on the market



Panasonic Lumix DMC-LX7

Price Around £290
The ageing LX7 has no viewfinder and a much smaller sensor, but still has a very fast lens and plenty of external controls

Data file

Sensor	12.8-million-pixel, four thirds MOS sensor
Output size	4112 x 3088 (4:3 aspect ratio)
Focal length mag	2.2x
Lens	24-75mm equivalent, f/1.7-2.8
File format	JPEG, raw (RW2)
Shutter speeds	60-1/16000sec + time
ISO	200-25,600 (ISO 100 extended)
Exposure modes	iAuto, PASM
Metering	Multi, centre, spot
Drive	11fps, 6.5fps (with live view and AF)
Movie	4K (3840 x 2160) at 24fps, built-in stereo mic
Viewfinder	1280 x 720-pixel field sequential EVF
Display	3in, 921,000-dot resolution
Focusing	49-point contrast-detect
Memory card	SDHC, SDXC
Dimensions	114.8 x 66.2 x 55mm
Weight	393g with battery and card

Panasonic's LX series is one of the most-loved lines of enthusiast compact cameras. Yet while the Lumix DMC-LX3 reinvented the sector in 2008 with a fast lens in a compact body, by 2012 the series seemed to have lost its way, with the LX7 offering little to distinguish itself from the crowd. Now Panasonic has re-imagined the concept using a larger four thirds sensor and built-in electronic viewfinder in the LX100, although it still manages to include a fast f/1.7-2.8 zoom lens with a 24-75mm equivalent range, plus a huge array of external controls. Almost every conceivable photographic feature has been thrown in, too.





The LX100's fast lens and effective OIS allowed me to take this low-light wideangle shot handheld at ISO 400

Features

At the Lumix DMC-LX100's core is a 16.84-million-pixel, four thirds-type sensor. This is larger than that used by almost any other camera with a built-in zoom lens, and should therefore offer better image quality, especially at high ISOs. The camera doesn't actually use the entire sensor area at any given time, but instead has a multi-aspect ratio design that offers 16:9, 3:2 and 4:3 formats with the same diagonal angle of view (there's also a 1:1 setting that's a crop of 4:3). The effective resolution is 12.8 million pixels in 4:3 crop, and the standard sensitivity range runs from ISO 200-25,600. An ISO 100 setting is also available, but is

more likely to clip highlight detail.

Continuous shooting speeds are particularly impressive, with the LX100 capable of 11 frames per second with focus and exposure fixed, or 6.5 frames per second with continuous autofocus and live view between frames. I found that these rates drop if you shoot raw files as well as JPEGs, to around 8.7fps and 5fps respectively, but for a compact camera this is still pretty fast. Buffering is also impressive, allowing you to shoot 24 raw+JPEG frames in a burst, or to capture JPEG images indefinitely at 6.5fps.

The 24-75mm equivalent zoom range of the lens includes a very useful wideangle, but I often found that the long end was a little

limiting. The remarkable f/1.7-2.8 maximum aperture, though, is a revelation – getting similar low-light capability from an interchangeable-lens camera requires either a bulky fast zoom or having to carry several primes. Combined with the LX100's impressive optical image-stabilisation system, which I found allowed handholding at shutter speeds at least as low as 1/2sec at wideangle, I was often able to shoot handheld in low light, such as indoors or after sunset, without having to use high ISOs.

The fast lens is also good for selective focus work, allowing increased background blur when shooting portraits compared to most similar cameras. Large

apertures can even be used in bright sunlight, thanks to Panasonic's clever hybrid electronic and mechanical shutter system, which enables speeds up to 1/16,000sec. Like other lens-shutter-type cameras, the LX100 is also near-silent when shooting.

For videography, the LX100 is one of a select group of cameras that offers high-resolution 4K recording. However, the camera lacks an external microphone socket for recording sound, which limits its appeal for serious video use. The LX100 does have a new 4K Photo mode that's designed to simplify the extraction of 8-million-pixel stills from video footage, which can be a useful tool





The fast lens enables shallow depth of field and nicely blurred backgrounds

When shooting subjects that are moving unpredictably.

Panasonic has also added a range of photographic features, including panoramic shooting, high dynamic range, time-lapse movie creation and even a stop-motion animation feature. I found all these easy to use, and they worked very well. The LX100 doesn't have a built-in flash, though. Instead, Panasonic includes a tiny unit with a guide number of 7m @ ISO 100 that slides onto the hotshoe.

Build and handling

With a price tag of around £700, the Lumix DMC-LX100 is clearly a premium product, and fortunately it both looks and feels the part. The construction quality is excellent, with most of the body and controls crafted from metal. It feels solid in the hand and built to last, without being overly heavy. It's not really small, though; it will fit into a coat or jacket pocket, perhaps, but not a shirt pocket like the Sony Cyber-shot DSC-RX100 Mark III or the Canon PowerShot G7 X.

With dedicated dials for shutter speed, aperture and exposure compensation, the LX100 positively encourages you to experiment with the main settings, and all their effects can be previewed live on screen or in the viewfinder, including image brightness and depth of field. The camera can even preview motion blur from the selected shutter speed, by enabling the constant preview setting.

The slight caveat here, though, is the viewfinder, which isn't as good as it could be. It's sharp and detailed, but much too contrasty, and colours are oversaturated and inaccurate. I found I had to occasionally force myself to ignore the EVF's rendition while taking

pictures, and trust my judgement that certain images which looked wrong in the viewfinder would actually turn out OK.

In contrast, the rear LCD is much more true to the image that will be recorded. However, it's a little disappointing that the screen is fixed, compared to the tilting units found on the LX100's competitors. It's also not touch-sensitive, which would be useful for moving the focus area and changing settings.

Many of the controls can be customised to the photographer's preferences. For example, I set the four-way controller to move the AF point around the frame directly, which I found worked better with the camera to my eye. I then reassigned the manual-focus ring to control ISO (at least while the camera was set to AF), and set up the on-screen Q menu to give quick access to other functions. The camera offers enough flexibility that most photographers should be able to set it up to their liking. For when you'd rather point and shoot, the iA button on the top-plate sets the camera to Intelligent Auto mode.

Performance

With its four thirds sensor, the Lumix DMC-LX100 has one of the largest sensors in any current zoom compact. Because larger sensors generally give better quality at any given ISO setting, this means the LX100 produces unusually good images for a camera of this type. I found it produces good-looking JPEG files straight out of the camera at sensitivities up to ISO 1600 at least, with low noise and excellent levels of detail.

Thanks to the exceptionally fast lens and effective image stabilisation, I could keep sensitivities surprisingly low a lot of the time. This is a real

Focal points

The Panasonic Lumix DMC-LX100 has a comprehensive range of features in a stylish body

Wi-Fi and NFC

Used with Panasonic's Image App on a tablet or smartphone, this allows both remote control and image transfer for sharing.

Autofocus

A comprehensive range of AF modes is on offer to cover every eventuality, including face detection, subject tracking and a pinpoint AF mode.

iDynamic

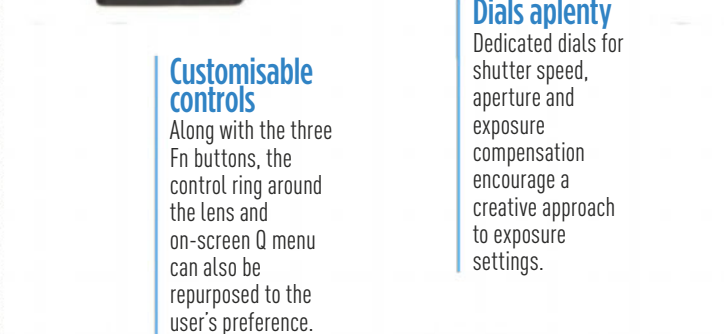
Panasonic's iDynamic mode does a good job of pulling up shadow detail in high-contrast situations, without losing detail in the highlights.

Hotshoe

Accepts either the small flash included in the box, or more powerful external units compatible with Panasonic and Olympus four thirds system cameras.

Filter button

This dedicated button can be used to engage a wide range of image-processing filters. Unprocessed JPEGs and raw files can be recorded alongside filtered versions.



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➤ advantage, as it means you can use lower ISOs compared to shooting with an SLR and a slow kit zoom, effectively reversing any advantage of a larger sensor.

The lens is a decent performer, although not surprisingly it is a little soft towards the edges at large apertures, so you'll want to close the aperture down a stop or two when sharpness across the frame is paramount. It can give intense purple flare in some situations, which could be a concern if you like to shoot into the light.

Colour rendition has not historically been Panasonic's strong point. However, the LX100 brings something of a change to all that, as it renders skies in a richer blue and brings more natural-looking skin tones. The auto white balance gets things right more often than not, and if it doesn't, a well-implemented in-camera raw-conversion module lets you produce corrected versions without needing a computer.

The LX100 is a remarkably fast camera in most respects. The one small fly in the ointment, though, is start-up time. I found that the camera takes a second or two to fire up and be ready for shooting. Compounded by a slightly awkward positioning of the power switch, this could possibly result in some missed shots.

Budding movie-makers will be pleased to hear that the LX100's video quality is excellent, giving exceptionally detailed footage in 4K mode. Indeed, it's disproportionately better than the camera's full HD output, meaning you'll get better 1920 x 1080-pixel movies by shooting in 4K and downsampling. The 4K Photo mode works well, too, recording at the user-selected aspect ratio, rather than just 16:9 as used in movie mode, and providing an easy-to-use interface for extracting still images.

Autofocus

In a way, there's not much to say about the Lumix DMC-LX100's autofocus system, simply because it works very well indeed. Focusing is fast and silent, and focus tracking on moving subjects works unexpectedly well for a fixed zoom camera, aided by Panasonic's DFD (depth from defocus) technology. The photographer can move the focus area manually to almost any point in the frame and change its size to match the subject. Overall, I found the AF system never gets in the way of shooting.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE PANASONIC Lumix DMC-LX100's four thirds sensor is unusually large for a camera with a built-in zoom lens, and this confers a distinct image quality advantage, especially at higher sensitivities. Image quality holds up very well to ISO 1600, with noise and noise reduction artefacts starting to become obviously visible at ISO 3200. Even ISO 6400 is quite usable, but the highest settings of ISO 12,800

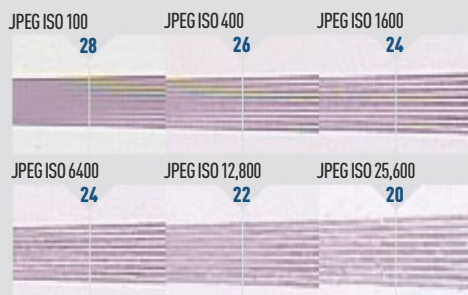
and ISO 25,600 are essentially best used for emergencies only.

With its 12.8-million-pixel effective resolution, the LX100 records measurably less detail compared to cameras that use smaller 20-million-pixel, 1in-type sensors, such as the Canon PowerShot G7 X and the Sony Cyber-shot DSC-RX100 III. However, it's still fully capable of making detailed A3+ (12 x 18in) prints. It offers less flexibility for

cropping, though, which could be a concern given its short zoom.

The impressive dynamic range measurements of the LX100 match most interchangeable-lens cameras, and are slightly ahead of its competitors with 1in-type sensors. This means that overall, the LX100 is right at the top of the class among fixed-zoom cameras. The ultra-fast lens helps make the most of the sensor's capabilities, too.

Resolution



The LX100 resolved a maximum of around 2800l/ph on our Applied Imaging test chart. Strong aliasing around the Nyquist frequency (the theoretical maximum the camera can resolve), along with false detail beyond it, suggests that the sensor has no optical low-pass filter. Resolution drops slowly as the ISO is increased, to around 2400l/ph at ISO 1600, 2200l/ph at ISO 12,800 and 2000 l/ph at ISO 25,600. This was tested at 60mm and f/4, which we found gave best results from the LX100's lens.

Dynamic range



Impressively for a fixed zoom compact, the LX100 gives an excellent dynamic range of 12.5EV at ISO 100. This holds up well to ISO 400, but then starts to drop, although ISO 1600 offers a still very acceptable 10EV. The very limited range at the top sensitivities, however, confirms their relatively poor image quality. Overall, though, this is slightly ahead of the LX100's competitors, and Panasonic's iDynamic function also helps users exploit this dynamic range to the full.

Colour

This 3D graph compares the colour shift from the reference colour to the photographed chart: the higher the peak, the greater the shift from the original colour. In the default JPEG colour setting, colours are rendered evenly across the range, with some degree of emphasis on the greens and blues, which should be good for landscapes. Colour settings can be adjusted in the Photo Style menu, with modes tailored for such things as scenery and portraits.



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Noise

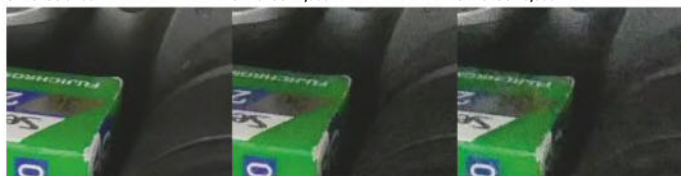
Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100 JPEG ISO 400 JPEG ISO 1600



JPEG ISO 6400 JPEG ISO 12,800 JPEG ISO 25,600

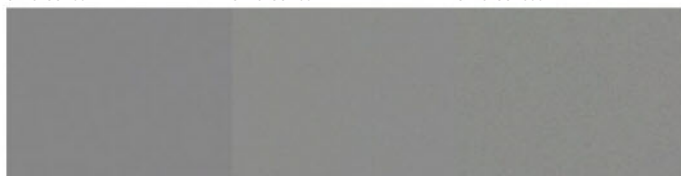


The images above are printed at 300ppi, reflecting a full-resolution print size. The LX100 gives clean images up to about ISO 800, but at ISO 1600 luminance noise becomes clearly visible in its JPEG output. At higher sensitivities noise becomes increasingly visible and shadow detail blocks up, but ISO 3200 and ISO 6400 are still capable of giving acceptable results for non-critical purposes. The

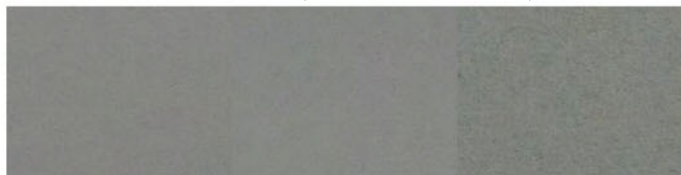
highest two ISOs are best avoided.

Adobe Camera Raw wasn't capable of reading the LX100's raw files, so we examined them using SilkyPix Developer Studio supplied with the camera. Colour noise starts to become visible in raw images at ISO 800, mainly in the shadows, and it becomes distinctly intrusive at ISO 6400. The top two ISOs are very noisy, underlining their status as emergency settings.

JPEG ISO 100 JPEG ISO 400 JPEG ISO 1600



JPEG ISO 6400 JPEG ISO 12,800 JPEG ISO 51,200



The grey-card images above are JPEG files shot with the LX100's default noise reduction and colour settings applied. The 300ppi images are shown at 100% magnification to reflect the noise that would be experienced when printing. The results show that the LX100 gives clean images at its lowest sensitivities,

with luminance noise starting to show in the JPEGs at about ISO 1600. Luminance noise becomes increasingly pronounced as the ISO is raised further, and is pretty overwhelming at the top settings. In raw, colour noise starts to show up ISO 800, and again becomes very intense at the highest sensitivities.

The competition

Sony Cyber-shot DSC-RX100 III

Price £670

The latest RX100 adds a pop-up EVF to Sony's successful formula of putting a 1in type sensor in a pocketable camera.



Canon PowerShot G7 X

Price £550

The G7 X's longer zoom is good for portraits, and its tilting screen is touch sensitive. Its controls are enthusiast-friendly, too.



Fujifilm X30

Price £480

The X30 has a superb electronic viewfinder and mechanical zoom ring, but a smaller sensor than the other cameras here.



	Sony Cyber-shot DSC-RX100 III	Canon PowerShot G7 X	Fujifilm X30
Sensor	20-million-pixel, 1in BSI CMOS	20-million-pixel, 1in BSI CMOS	12-million-pixel, 2/3in EXR CMOS II
Focal length equiv	125-12,800	125-12,800	100-12,800
ISO	2.7x	2.7x	3.9x
AF points	24-70mm equiv, f/1.8-2.8	24-100mm equiv, f/1.8-2.8	28-112mm equiv, f/2-2.8
Display	25	31	49
Viewfinder	Tilttable 3in, 1.23-million-dot TFT LCD	Tilttable 3in, 1.04-million-dot TFT LCD touchscreen	Tilttable 3in, 920,000-dot TFT LCD
Dimensions	1.44-million-dot, 0.59x EVF	n/a	2.36-million-dot, 0.65x EVF
Weight	101.6 x 58.1 x 38.3mm	103 x 60.4 x 40.4mm	118.7 x 71.6 x 60.3mm
	290g inc battery and card	304g inc battery and card	423g inc battery and card

Our verdict

THE PANASONIC Lumix DMC-LX100 is one of the most exciting new cameras to appear this year, and I've found that in real-world use it more than lives up to its considerable promise. Indeed, it has surprised me by just how well it works in almost every aspect of its operation. The sturdy body and intuitive control layout mean that it just begs to be picked up and used, and the electronic viewfinder is useful when shooting in bright sunlight. Most importantly, image quality is very impressive, especially in low light, aided by that ultra-fast zoom lens.

Perfection is hard to come by, of course, but finding fault with the LX100 rather feels like nitpicking in the face of its very considerable strengths. The electronic viewfinder isn't the best, and its exaggerated colour and contrast can sometimes discourage you from taking a perfectly good shot. The lens range is a little short, too, making the

LX100 a less good choice for portraits than cameras like the Canon PowerShot G7 X.

Some might be put off by the LX100's relatively low resolution compared to its 20-million-pixel competitors, most notably the G7 X and the Sony Cyber-shot DSC-RX100 III. However, I rarely felt short-changed by its 12.8-million-pixel output, which I find quite sufficient for most purposes.

Perhaps the LX100's biggest disadvantage is that it's rather larger than genuinely pocketable alternatives like the G7 X and the DSC-RX100 III. If you're looking for a camera to slip into a shirt pocket, the LX100 isn't it. However, it's arguably a more engaging – and more complete – camera than either of these more portable models.

Overall, the LX100 is a camera I've thoroughly enjoyed using, and I've been pleased with its output too. It's difficult to ask for more.



FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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The X30's X-Trans sensor renders colour well and delivered pleasing results

Fujifilm X30

With some extremely strong competition in the premium compact market, how does **Fujifilm's X30** stack up?

Michael Topham took it to the Highlands to find out

Fujifilm's X-series compacts share the same aesthetic values as their compact system camera counterparts, and remain an attractive proposition for those wanting a classic and stylish model with full manual control. At first glance, the X30 – Fujifilm's third premium compact – looks similar to those that came before, and while that's no bad thing, it enters a market that's thriving with new models and technology. This begs the question: does it have enough new features to be a serious contender when compared against three of its rivals – the Canon PowerShot G7 X, Panasonic Lumix DMC-LX100 and Sony Cyber-shot DSC-RX100 III?

Features

A quick look at the specifications reveals that a lot of the X30's innards are identical to the X20.

The same can be said for the lens, which covers a focal length of 28-112mm with a variable aperture of f/2-2.8. Behind this lens lies the same 12-million-pixel, 2/3in-type, X-Trans CMOS II sensor as that used in the X20. It features its own unique colour filter array, which makes an anti-aliasing filter redundant and effectively boosts the level of detail captured, while reducing traces of moiré patterning. With the same sensor and same lens present, it's perhaps no surprise that the X30 also inherits the X20's EXR Processor II, with an impressive continuous shooting burst of 12fps, full HD 1920 x 1080-pixel movie recording at a variety of frame rates that includes 60, 50, 20, 25 and 24fps, as well as a near-instant start-up time of 1/5sec.

Those are the similarities between models, but what's new?

Although the technology on the inside is essentially the same, Fujifilm's engineers have concentrated their efforts on refining the exterior, with its standout feature being a new 0.39in, 2.36-million-dot OLED electronic viewfinder that replaces the previous optical viewfinder. With 100% viewing coverage, 0.65x magnification and a display lag time of 0.005sec, it's superior in resolution terms to the pop-up EVF found on the Sony RX100 III, and less tunnel-like and more pleasing to use than the EVF on the Panasonic Lumix LX100.

The compositional benefits don't end here, and to keep up with the Sony RX100 III and Canon G7 X, the X30 has a larger 3in, 920,000-dot screen at the rear that can be tilted upward by just over 90° and downward by 45° for easy shooting at extreme angles.



Data file

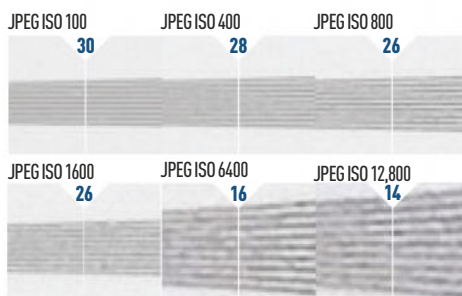
Fujifilm X30

Price	£479
Sensor	12-million-pixel, 2/3in CMOS sensor
Output size	4000 x 3000 pixels
Focal length mag	3.9x
Lens	28-112mm equivalent, f/2-2.8
Shutter speeds	30-1/4000sec, plus bulb
ISO	100-12,800
Metering system	256-zone TTL
Exposure compensation	±3EV in 1/3EV steps; movies ±2EV in 1/3EV steps
Drive mode	12fps continuous shooting
LCD	3in tilt-angle LCD with 920,000 dots
Viewfinder	0.39in, 2.36-million-dot OLED EVF
AF points	System Intelligent Hybrid AF [contrast/phase detection]
Video	1920 x 1080 pixels at 60, 50, 30, 25 and 24fps
External mic	Yes (2.5mm)
Memory card	SD, SDHC, SDXC
Power	NP-95 (up to 470 shots)
Dimensions	118.7 x 71.6 x 60.3mm
Weight	423g (with battery and card)

Fujifilm X30

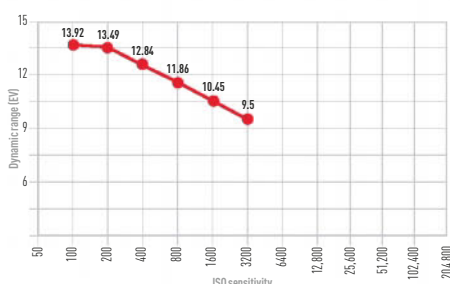
Resolution

A close inspection of our resolution chart revealed the X30's raw files resolve 3000l/ph at ISO 100, which drops to around 2600l/ph at ISO 1600 and 2400l/ph at ISO 3200. Beyond this sensitivity the X30 shoots only JPEGs, but this remains a strong performance from a 12-million-pixel, 2/3in-type sensor and puts it on par with the results recorded by the X20.



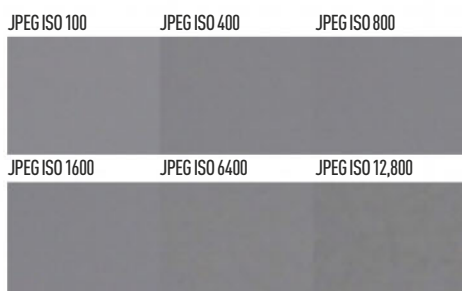
Dynamic range

The X30 records raw files only between ISO 100 and ISO 3200, and due to its X-Trans sensor, these results aren't directly comparable to conventional cameras. At ISO 100, the peak dynamic range is a high 13.9EV, which reduces to 9.5EV at ISO 3200. It was possible to return much detail to shadows and highlights using Camera Raw.



Noise

The X30 produces noise-free images at low sensitivity settings, with the first traces of luminance noise creeping in at ISO 400. Although noise is removed reasonably well between ISO 400 and ISO 800 in JPEG files, fine detail at higher ISOs is lost in the JPEG smoothing process. Therefore, as a rule of thumb, it's advisable to shoot raw for the ultimate quality. ISO 6400 and 12,800 should only be used in emergencies.



Although touch functionality isn't catered for, the screen is a leap in the right direction and a significant improvement on the X20's rather lacklustre 460,000-dot LCD panel that was criticised last year.

Other improvements to the X30 include an external 2.5mm mic input, a wired remote input and the addition of Wi-Fi, opening up the opportunity to control the camera wirelessly or download photos instantly to an iOS or Android smartphone or tablet running Fujifilm's Camera Remote app. With Wi-Fi being notorious for draining battery life, Fujifilm has upped the ante in terms of battery stamina. The X30 is capable of shooting 470 shots on a single charge – a 200-shot improvement over the X20, according to CIPA's recognised test procedure.

Build and handling

The X30, to all intents and purposes, feels as solid and robust as the manufacturer's CSCs, and if it's anything like the X-E2 that I've bashed around, it'll happily survive the test of time. The only downside is its weight. At 383g, it's around 100g heavier than its Canon and Sony rivals. The rubberised grip gives it a tactile feel, but if I were to be picky, I would have liked to see this stretch all the way around the left side of the body where there's a subtle mismatch between the texture of the rubber and plastic.

Metal dials and a threaded shutter button for the attachment of a wire cable release are carried across from the X20's top-plate. In addition, there's a small movie-rec button in front of the exposure compensation dial, which itself is no longer recessed into the body and stands proud just like the mode dial. Revisions to button placement are also found at the rear, where the larger screen sees the playback button positioned beside the viewfinder's dioptre dial. Buttons to the right of the screen take up a similar arrangement to the X-E2.

At the front corner of the body there's a switch for toggling between single, continuous and manual focusing modes. To the side of where the index finger rests at the front of the grip is another button that allows users to assign a function to the all-new control ring that's positioned behind the zoom ring. The customisable ring allows the user to take instant control of white balance, ISO, film-simulation modes or continuous shooting with a simple twist. It doesn't notch or click into place, so won't interrupt you when you're adjusting aperture or shutter speed, or recording HD video.

As for the zoom ring, this doubles as the X30's on/off switch. Extend the zoom past the off setting on the lens barrel and the camera instantly powers up ready to shoot, with the manual zoom ring offering a smooth and fluid movement across its range. There's a good level of resistance at the wide end to prevent turning off the camera accidentally, and the lens cap's felt lining prevents the lens from being engaged, thus helping to preserve battery life and prevent damage.

Performance

The speed of focusing in single-AF mode is outstanding – the manufacturer claims an acquisition speed of 0.06sec. It rarely struggles



The monochrome film-simulation mode was put to good use for instant black & white results

to lock onto subjects quickly and focusing speed was only fractionally slower at the telephoto end of the zoom compared with wideangle. The X30's bright AF-assist beam is on hand should you require extra illumination in low light, but even with this switched off I was extremely impressed with how well the camera focused on subjects devoid of detail and low-contrast scenes. In continuous AF the lens hunts visibly for focus at both wideangle and full telephoto. However, thanks to the ability to reposition the AF point and the option of bringing up a magnified view on screen by depressing the scroll dial at the rear, the camera provides an intuitive way to control autofocus quickly and effectively.

The X30 is very simple to set up and use, and the performance of its electronic viewfinder is particularly impressive. The eye sensor switches the feed automatically between screen and EVF in less than 1sec, while the view through the viewfinder is bright and clear. Most importantly, it is superb at rendering fine detail and displaying clear shooting information. With the viewfinder being so good, I found myself composing nearly all my images using it, only using the tilting screen when shooting from high or low viewpoints.

Putting continuous shooting to the test, we recorded 18 Fine JPEGs in Super High (12fps) burst mode. Switching to High allowed us to record raw+JPEG simultaneously at a maximum speed of 9fps, with 12 files recorded before the buffer kicked in. By compact camera standards, the X30 puts in a very respectable performance in all the areas in which a great camera should excel.





Our verdict

ALTHOUGH the Fujifilm X30 lags behind some premium compacts in terms of output resolution and sensor size, it's a respectable improvement over the X20 and is thoroughly enjoyable to use. Where the X30 excels is in bringing premium build quality and an attractive array of features together at a price that's considerably lower than its rivals. While the smaller sensor may struggle to resolve quite the same detail and perform as well under low light as its key opponents (something we plan to find out in a forthcoming group test with the Canon G7 X, Sony RX100 III and Panasonic Lumix LX100), the image quality will more than satisfy those working to a tighter budget. As for photographers who

prefer to lift the camera to their eye rather than look at an LCD screen, there's no compact camera with a better electronic viewfinder. Add the X30's rapid autofocus speed, top-notch all-round performance and sensational build quality, and you have a camera that's one of the best premium compacts you can buy for under £500.

For and against

- ✦ Improved operation with control ring
- ✦ Extremely robust build quality
- ✦ Intuitive to use and manually set up
- ✦ Extremely responsive autofocus
- ✖ No touchscreen control
- ✖ Some buttons are on the small side
- ✖ Physically smaller sensor than rivals

FEATURES	9/10
BUILD & HANDLING	10/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	9/10



Focal points

While it bears a resemblance to its predecessors, there's more to the X30 than first meets the eye

Intelligent hybrid AF

The X30's phase-detection system has the ability to focus within 0.06sec and will automatically switch to contrast-detect AF according to the camera's judgement of the subject, scene and ambient light available.

Video

The X30 uses a high bit rate of 36Mbps and shoots full HD movies at 60, 50, 30, 25 and 24fps. Manual exposure is possible during movie recording, as is the use of the X30's film-simulation modes and scene-recognition functions.

Mechanical zoom

Uniquely for a compact camera, the X30's zoom is controlled by a mechanically coupled ring around the lens. It is marked with 35mm-equivalent focal lengths, and doubles as a power switch. When the camera is switched off, the lens retracts into the ring.

Control ring

The control ring allows the immediate change of aperture and shutter speed on the fly, or it can be set up to control functions such as ISO, film simulation, white balance or continuous shooting.

Exposure compensation

Whereas the X20 provided 2 stops of exposure compensation either side of 0EV, the X30 now offers +3 to -3EV, with +2 to -2EV available for movie recording.



Electronic viewfinder

The X30's 0.39in, 2.36-million-dot electronic viewfinder conveys a large, bright view that's far from tunnel-like. It is capable of switching visible information by 90° when the camera is positioned in portrait mode.

Battery

The NP-95 Li-Ion battery allows 470 images to be taken on a single charge. It's particularly useful to have a micro USB port at the side to support USB charging when you don't have access to mains power, but have a USB battery pack available.





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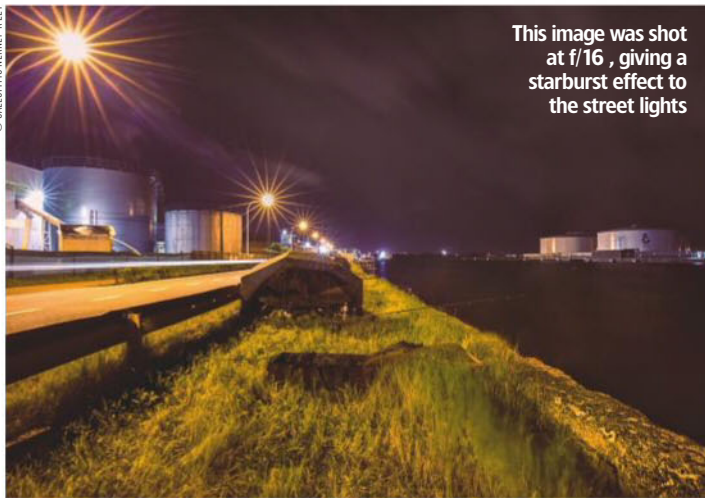
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This image was shot at f/16, giving a starburst effect to the street lights

Starburst effect

Q I have been looking at some long-exposure night photography on Flickr and would like to know how these photographers get streetlights to have a large starburst effect. I have seen star filters for sale, but I don't know how they work or what the technique is. How would I go about achieving this in my own images?

Henry Wetton

A Although star filters can be used to get this effect, it is usually achieved when the photographer shoots with a very small aperture. Shooting at f/11 and smaller gives the best results and it's most noticeable when shooting bright lights against dark skies. Lenses with an even number of aperture blades will give the same number of light rays as blades, while those with an odd number of aperture blades will give double the number of rays. I shot the image above with a Canon 16-35mm f/4 lens, using f/16 to ensure a good starburst effect. This lens features nine aperture blades, which results in an 18-point starburst.

Callum McInerney-Riley

Lens for video

Q I have been a loyal Sony customer for a number of years, using an Alpha 100 DSLR and Alpha 65, plus two Sony zoom lenses – one of which is giving trouble. The problem lens is the Sony Zeiss Vario-Sonnar T* DT 16-80mm f/3.5-4.5 ZA (SAL1680Z), which I bought new in 2011 for £504.

I have no complaint about the optics of this lens, but while using it with the Alpha 65 in movie mode a problem has come to light. Although the zoom control is fine for stills, it is impossible to make minor adjustments during a 'take', which is invariably needed if the 'target' is moving around. The zoom ring cannot be moved smoothly in small increments – it requires extra force to alter the focal length, which results in a jerk of the ring



and the 'take' is usually spoiled.

Sony now has the lens and wants £336 for repairs. I feel reluctant to pay this sum if further expensive repairs are going to be needed after a further three years, if the useful life of this lens is that short. Can you give me any advice?

Charles Giles

A I think the problem you're experiencing is probably quite fundamental to the lens design. The 16-80mm (pictured below) is a relatively old lens, so wasn't designed with video in mind. Like other Sony Carl Zeiss lenses of its generation, the zoom ring is pretty stiff, and can't be adjusted with the kind of precision you'd like. Other lenses have smoother controls that would work better. In fact, lenses that are purpose-designed for use with video normally have electrically powered zooms, rather than mechanical zoom rings, as this allows the best control.

It's possible that Sony has redesigned the lens for smoother zooming since you bought it, but this would be unusual. Unless the company has, any repairs are unlikely to address the problem you're experiencing. I think you would be better off spending that kind of money on a camera and lens more suited to video. For example, the Sony Alpha 5000 can be bought for £270 with a 16-50mm Power Zoom lens.

One other possibility would be to try to get a lens specifically for video. The old Sony DT 18-70mm f/3.6-5.6, for example, has an exceptionally smooth zoom ring, and is very cheap second-hand, although its focusing probably won't be as good as that of the 16-80mm. The DT 18-55mm f/3.5-5.6 might be worth looking at, too. Both lenses can be found for less than £40. **Andy Westlake**



BLAST FROM THE PAST

Canon EOS 650

Ivor Matanle recalls the first autofocus SLR he ever used, the Canon EOS 650, which was the camera of the year in 1987

LAUNCHED 2 March 1987

PRICE £280 with Canon EF 35-80mm f/4-5.6, £225 body only from Tecno in December 1989

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THE CANON EOS 650 was a photographic landmark. It was the first of the Canon EOS series of cameras that use EF autofocus lenses, with the focusing motor within the lens, not in the camera itself. The EOS 650 remains an excellent film camera in 2014.

What's good

The Canon EOS 650 has an excellent, fast, five-mode automatic-exposure system. It produces fine image quality from superb Canon EF lenses. It is also readily available second-hand.

What's bad

Early EOS shutters (not just the 650) can get gummed up by decaying plastic foam buffers, which is not economically repairable. Watch the shutter fire through the open back in a range of different lights at a high ISO setting.



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My life in cameras

Paul Gallagher reveals the cameras that have shaped his photographic life

Paul Gallagher



Paul Gallagher has been a fine-art landscape photographer for almost 30 years. During most of this time he has specialised in black & white work. He has produced two books of photographs, *Aspects of Expression* (2008) and *Chords of Grey* (2010). He

regularly runs photography workshops on both in-camera and post-processing skills through his company Aspect2i (www.aspect2i.co.uk).

1984 Olympus OM10

When I left school, I studied graphic design and photography at Southport College of Art, Merseyside, and my dad lent me an Olympus OM10 for the course. He never got it back. It was a step on technically from the Olympus OM-1 as it had an auto-exposure function and the Zuiko lenses were very high quality. I ended up buying several second-hand models at reasonable prices. I took one image on that camera, in Glen Coe, that I still lecture with today.



1986 MPP 5x4

After college, I worked in a studio in Liverpool and started doing product shots and architectural work. I used an MPP and this was my first experience of using 5x4 kit. The engineering on that camera was absolutely astonishing. It was beautiful to use, and so accurate. Whenever I could borrow it for the day, I took it out of the studio and used it for my personal landscape work. I mainly used 5x4 kit for the next 25 years.



© PAUL GALLAGHER

1986 Nikon F2

The other camera I began using at around this time was the Nikon F2. It was an all-mechanical, professional-level camera and very solidly made. It had unusual features, such as the option of taking off the pentaprism and using a mini waist-level finder instead of a normal viewfinder. It was a fantastic bit of kit and I used it for four or five years, both in and out of the studio.



2002 Walker Titan XL 5x4

My next 5x4 was the Walker Titan XL, which was made from ABS plastic and stainless steel by Mike Walker. It used Schneider XL lenses and was strong, well-engineered, waterproof and very light. Mike Walker, who still makes these cameras, is a star – if you damage the camera or have any problems, you just send it back to him personally for repair. I carried on shooting my landscapes with the Titan XL for many years and it was a joy to use.



2012 Nikon D800E

I came late to digital as, until recently, nothing matched 5x4 quality, but I now use a Nikon D800E most of the time. Using digital has completely opened a door for me and I now work in both colour and black & white. I still use the D800E like a 5x4 camera – I use manual settings, a low ISO and I take a maximum of 20 shots a day. In partnership with the Nikon tilt-and-shift lenses, it mimics 5x4 very well and the quality is astounding.



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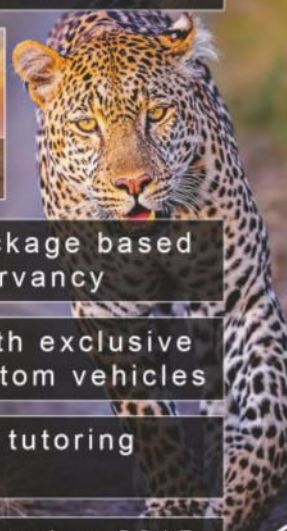
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Professor Newman on...

Cross points

Following the release of Canon's EOS 7D Mark II with 65 cross focus points, Bob Newman looks at the advantages and disadvantages of such an autofocus unit

One of the standout features of the new Canon EOS 7D Mark II is its autofocus unit with 65 focus points, all of which are the cross-type. The specification of new cameras is one of the major factors in their success, and the provision of 65 cross focus points certainly outguns the competition. The Nikon D7100, possibly the EOS 7D Mark II's closest competitor, has 51 focus points and only the central block of 15 are cross points.

In this article I'll look at why the designers of these two AF systems have taken a different approach. Some people believe that one company has access to superior technology to the other, but when you look inside an autofocus unit they are remarkably similar – and the number of cross points does not add greatly to the complexity – so the conclusion must be that the designers had different priorities. The first question to ask is whether cross points are necessarily better.

The major advantage of a cross focus point is that it can focus on both the horizontal and vertical detail, whereas a normal linear point can focus only on one, vertical or horizontal, according to its design. So, the cross point will find



The Canon EOS 7D Mark II has 65 AF points, all of which are a cross type

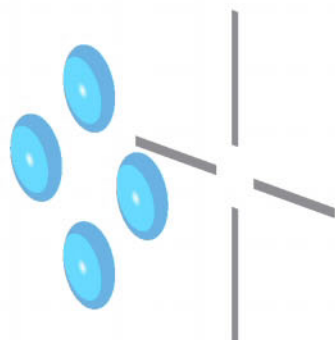
'The cross point will find something to focus on in more cases than a linear point'

something to focus on in more cases than a straightforward linear point. Put simply, a cross point is a horizontal and a vertical point overlaid, which means that it requires two strips of sensors rather than one.

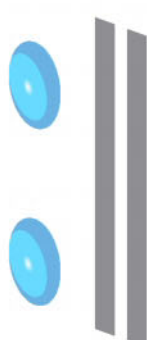
Since the optics and mechanical design of an AF sensor limit the size of the sensor chip, cross-point

sensors must inevitably use smaller sensor strips, which means that they will have both a sensitivity disadvantage and size against straightforward linear points. Also, the further towards the edge of the frame the cross focus point is positioned, the less effective it becomes in one of its two axes (depending on whether it is towards a vertical or horizontal edge). This is because the simple optics of the AF unit are subject to some quite severe aberrations at the edges of the frame.

So, making all the focus points cross points is not a simple design choice, even if it is clearly better for marketing. Cross points capture detail in both directions, but may be less sensitive and perform worse at the edges of the frame. The precise trade-off will vary from design to design, so it's not surprising that different designers make different decisions.



A cross point requires four separator lenses and four sensor strips



Linear point requires only two sensor strips, which can therefore be larger and more sensitive

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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16-85/3.5-5.6 VR AF-S DX	£175
18-105/3.5-5.6G AF-S VR	£499
18-140/3.5-5.6G AF-S VR	£509
18-200/3.5-5.6 VR II AF-S DX	£679
18-300/3.5-5.6 VR AF-S DX	£119
18-55/3.5-5.6G VR AF-S	£149
24/1.4G AF-S ED	£2499
24-70/2.8G AF-S ED	£1235
24-85/3.5-5.6G AF-S VR	£429
24-120/4G AF-S VR IF	£819
28-300/3.5-5.6G ED VR AF-S	£641
35/1.4G AF-S	£1399
35/1.8G AF-S	£149
40/2.8G Micro AF-S DX	£105
50/1.4G AF-S	£279
50/1.8 D	£114
50/1.8G AF-S	£159
55-200/4.5-5.6G AF-S DX VR	£179
55-300/4.5-5.6G ED VR AF-S DX	£239
60/2.8 AF-S Micro	£389
70-300/2.8 ED VR II AF-S	£1575
70-300/4.5-5.6G AF-S VR	£399
85/1.4G AF-S	£1199
85/1.8G AF-S	£379
85/3.5G ED VR AF-S DX Micro	£375
58 700 Flash	£229
58 910 Flash	£339

Panasonic

GX7	From £529
G6	From £419
GH3	From £699
GH4	From £1299

Panasonic

7-14mm F4	£849
25mm F1.4 Leica DG	£429
12-35mm F2.8 X Vario OIS	£619
14-42mm F3.5-5.6 OIS	£79
14-42mm F3.5-5.6 X Vario PZ OIS	£279
14-140mm F3.5-5.6 OIS	£409
20mm F1.7 II	£289
35-100mm F2.8 X Vario OIS	£889
45-175mm F4-5.6 X Vario PZ OIS	£299
45mm F2.8 Leica DG OIS	£549
45-200mm F4-5.6 OIS	£649
100-300mm F4-5.6 OIS	£419

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 with 14-42mm F4.0-5.6 II Only £429



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CANON 540 EZ FLASH + INST.....	MINT BOXED £69.00
CANON 540 EZ FLASH + INST.....	MINT- CASED £59.00

CANON 40D 18-55 STM + IS	MINT	CASED \$790.00
CANON 40D 28-90	MINT	CASED \$790.00
CANON ANGLE FINDER	MINT	BOXED \$38.00
CANON L35 TRANSMITTER AND RECEIVER	MINT	\$115.00
CANON PB-22 BATTERY FOR CANON EOS/1/III/3 etc.	MINT	\$75.00
CANON 100mm 2.8 EX DC FISHEYE HSM	MINT	CASED \$450.00
CANON 14mm 2.8 EX DC FISHEYE HSM	MINT	BOXED \$345.00
CANON 15mm 2.8 EX DC MACRO SUPER SHARP LENS	MINT	BOXED \$265.00
CANON 18mm 2.8 EX DC MACRO SUPER SHARP LENS	MINT	BOXED \$265.00
CANON 58mm 1/45.6 EX DC HSM	MINT	CASED \$399.00
CANON 70-300mm 4/5.6 APO MACRO + HOOD	MINT	\$59.00
CANON 70-300mm 4/5.6 APO MACRO DC + HOOD	MINT	BOXED \$95.00
CANON 70-300mm 4/5.6 EX DC HSM OPTICAL STABIL	MINT	BOXED \$450.00
CANON 70-300mm 5/6.3 APO COMP WITH HOOD	MINT	BOXED \$299.00
TAMRON 90mm 2.8 X PC MACRO LENS	MINT	BOXED \$225.00
TAMRON 105mm 3.5/5.6 J D ASP VIB CONTROL	MINT	BOXED \$375.00
TAMRON 135mm 3.5/5.6 J D ASP VIB CONTROL	MINT	BOXED \$550.00
TOXOKINA 18 - 170mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT	BOXED \$265.00
TOXOKINA 12 - 5mm AT-X DX ASPHERICAL AT-X PRO	MINT	BOXED \$265.00
Contax 'G' Compacts & SLR & Ricoh		
CONTAX G2 BODY WITH STRAP & MANUAL	MINT-BOXED	\$465.00
CONTAX G1 BODY WITH STRAP	EXC+M+	\$165.00
CONTAX T1 TITANIUM COMPACT + LEATHER CASE	EXC+M+	\$145.00
CONTAX T2 135mm 2.8 F1.4 HOOD	MINT	\$185.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT	CASED \$95.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT	CASED \$95.00
CONTAX G20 DATABASE FOR CONTAX T3	MINT-BOXED	\$95.00
CONTAX G20 DATABASE FOR CONTAX T3	MINT	\$95.00
CONTAX AX AUTOFOCUS BODY (PARE NOW)	MINT	\$365.00
CONTAX FIT YS52C 28mm 2.8 SUPER CONDITION	MINT	\$225.00
CONTAX FIT 45mm 2.8 TESSAR T- PANAKE LENS + HOOD	MINT	\$65.00
CONTAX FIT 55mm 2.8 TESSAR T- PANAKE LENS + HOOD	MINT	\$65.00
CONTAX 135mm 2.8 SONNAR T- MM	EXC+BOXTED	\$195.00
CONTAX TLA 280 FLASH	MINT	\$95.00

Leica 'M', 'R' & Screw & Binoculars

[illegible]

LEICA 35mm f2 SUMMICRON ASPHERICAL BLACK.....MINT BOXED AS NEW £1,075.00
LEICA 35mm f2 SUMMICRON ASPHERICAL BLACK.....MINT BOXED £1,595.00

LEICA 35mm 133 SUMMARON M WITH FLA FILTER	MINT- €396.00
LEICA 35mm 133 SUMMARON M WITH SPECS	MINT- €396.00
LEICA 50mm 2 SUMMICRON CHROME MINT	MINT+ €396.00
LEICA 50mm 2 SUMMICRON CHROME SR 36030***	MINT+H+ €396.00
LEICA 50mm 2 SUMMICRON BLACK 10338290***	MINT- €796.00
LEICA 50mm 2 SUMMICRON COLLAPSIBLE	MINT- €398.00
LEICA 50mm 2 SUMMICRON CHROME M FIT	MINT- €398.00
LEICA 50mm 2 SUMMICRON CHROME M FIT	EXC++ €398.00
LEICA 50mm 2 CLOSE FOCUS SUMMARON	MINT- €396.00
LEICA 50mm 25 SUMMICRON 5.6 BT LATEST	MINT BOXED €796.00
LEICA 50mm 25 SUMMICRON 5.6 BT LATEST	MINT BOXED €796.00
LEICA 90mm 2 SUMMICRON BLACK (1113) UNISO	MINT BOXED €696.00
LEICA 90mm 25 SUMMARIT 6 M BT LATEST + HOOD	MINT BOXED €875.00
LEICA 90mm 25 ELMARIT M CHROME WITH HOOD	MINT- €296.00
LEICA 90mm 25 ELMARIT M CHROME WITH HOOD	MINT- €272.00
LEICA 135mm 12 SUMMARON M WITH SPECS	EXC++ €696.00
LEICA 135mm 145 ELMAR	EXC- €796.00
VOIGTLANDER 12mm 5 UV HELIAR M MOUNT + FDR	MINT- €396.00
VOIGTLANDER 15mm 5 UV HELIAR SC M MOUNT	MINT- €396.00
VOIGTLANDER 21mm 14 COLOR SKOPAR BLACK VM	MINT-BOXED €275.00
VOIGTLANDER 25mm 14 CLD SKOPAR VM	MINT-BOXED €275.00
VOIGTLANDER 26mm 14 BLACK VM	MINT- €325.00
VOIGTLANDER 28mm 14 SKOPAR BLACK VM	MINT- €325.00
VOIGTLANDER 40mm 11.4 NIKTON BLACK + HOOD VM	MINT- €345.00
VOIGTLANDER 50mm 15mm FINDER	MINT- €490.00
LEICA M GRP FOR PFM/MS/TL etc.	MINT- €780.00
LEICA 135mm 145 ELMAR MINT	MINT- €396.00
CANON 28mm f3.5 SERENAR SCREW	MINT- €129.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW	MINT- €129.00
LEICA 5cm f2 SUMMARIT SCREW	MINT- €299.00
LEICA 50mm f2.8 ELMAR M MOUNT + M MOUNT	EXC++ €396.00
LEICA 90mm f4 CLD ELMAR M MOUNT	EXC++ IN KEFEEER 2145.00
LEICA 90mm f4 ELMAR + HOOD	MINT €396.00
LEICA 135mm f4 ELMAR + HOOD M MOUNT	EXC++ €396.00
LEICA 135mm f4.5 ELMAR	EXC- €198.00
LEICA 90mm f4 ELMAR BLACK SCREW	EXC+ €145.00
LEICA 135mm f4 ELMAR + HOOD SCREW	EXC++ €99.00

LEICA SB001 FINDER FOR 50mm LENSES + CASE	MINT-CASED £125.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA WINDER M4, 2 FOR M4 etc.....	MINT BOXED £145.00

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BRONICA PLAIN PRISM FOR ETRS/ETRSi.....	MINT	£75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi.....	EXC++	£59.00
BRONICA SPEEDGRIP FOR ETRS/ETRSi.....	MINT-	£45.00

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Hasselblad

HASSELBLAD 503 CXi BODY + WLF	MINT- €495.00
HASSELBLAD 50mm H FOR XPAN	MINT-IN KEPPER €275.00
HASSELBLAD 50mm H WLF + A12 BLACK BACK	EXC- €290.00
HASSELBLAD 50mm 14 CF FLE DISTAGON + HOOD	MINT BOXED \$989.00
HASSELBLAD 4504 PR PLASH COMPLETE	MINT BOXED UNUSD €145.00
HASSELBLAD A12 BACK	EXC+++ €99.00
HASSELBLAD C/W WINDER + REMOTE	MINT €299.00
HASSELBLAD PLAIN PRISM	EXC €75.00
HASSELBLAD PM PRISM	MINT €199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT €125.00
HASSELBLAD EXTENSION TUBE 16F F	MINT- €75.00

Nikon Auto-Focus, Digital Lenses & Accessories

[illegible]

TAMRON 17 - 50mm f2.8 XR Di II VC WITH MOTOR.....MINT BOXED £265.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASPHERIC VC.....MINT+HOOD £399.00
TAMRON 55 - 200mm f4/5.6 I/D MACRO Di II.....MINT BOXED £99.00

TAMRON 35 - 200mm f/3.6 LD MACRO D11.....	MINT BOXED	£399.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST).....	MINT BOXED	£295.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO.....	MINT+HOOD	£299.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX.....	MINT BOXED	£275.00

Nikon Manual

NIKKOR F3 HP BODY COMPLETE WITH MANUAL	..MINT BOXED \$475.00
NIKKOR F3 HP BODY	EXC+ = \$199.00
NIKKOR F3 BODY REALLY CLEAN BODY	MINT- = \$299.00
NIKKOR F3 BODY	EXC+ = \$275.00
NIKKOR F2 PHOTOMIC 35 BLK WITH NIKKOR 50mm 1:1.4	MINT- = \$299.00
NIKKOR F2 BODY WITH M2/M2.8M1.4 + 50mm 2.8 NIKKOR	MINT- = \$499.00
NIKKOR PL2 PLASM (VERY SLIGHT DIRT ON PRISM)	EXC+ = \$345.00
NIKKOR F2 PHOTOMIC BODY CHROME	MINT- = \$345.00
NIKKOR F2 BODY CHROME	EXC+ = \$199.00
NIKKOR F2E BLACK BODY	EXC+ = \$199.00
NIKKOR FE CHROME BODY	MINT- = \$499.00
NIKKOR FMZM CHROME BODY (NEW)	NEW \$475.00
NIKKOR FMZM CHROME BODY	MINT- = \$299.00
NIKKOR FMZM CHROME BODY	EXC+ = \$145.00
NIKKOR FMZ BLACK BODY	MINT- = \$199.00
NIKKOR FMZ BLACK BODY	EXC+ = \$145.00
NIKONOMAT FT 3 BODY CHROME	MINT- = \$75.00
NIKONOMAT FT2 BODY CHROME	MINT- = \$99.00
NIKKOR F3 OF 100 BERGUNDY CASE F3 WITH M4 (RARE)	EXC+ = \$199.00
NIKKOR F3 OF 20 BERGUNDY CASE FOR F3	MINT- = \$199.00
NIKKOR 28mm 1:1.8 NIKKOR	MINT- = \$125.00
NIKKOR 45mm 1:2.8 NIKKOR	MINT- = \$199.00
NIKKOR 50mm 1:1.8 AS	MINT- = \$99.00
NIKKOR 50mm 1:1.8 AS	MINT- = \$165.00
NIKKOR 55mm 1:2.8 NIKKOR AS	MINT- = \$199.00
NIKKOR 85mm F2.8 (FROM A COLLECTION)	..MINT BOXED \$225.00
NIKKON 100mm 1:2.8 AS SERIES C GREAT PORTRAIT LENS	MINT- = \$399.00
NIKKON 105mm f4 AS MICRO NIKKOR	MINT- = \$275.00
NIKKON 105mm f4.5 AS CARPET TO RAIL HOOD	..MINT BOXED \$225.00

NIKON 200mm f4 NIKKOR Q
TAMRON 300mm f2.8 SP ID LF WITH TAM 1

NIXON 500mm 18 MIRROR LENS WITH FILTER SET	MINT CASED \$299.00
NIXON 35-70mm 13.5/4.5 ZOOM NIKKOR MACRO AIS	MINT - \$169.00
NIXON 35-105mm 13.5/4.5 AIS ZOOM MACRO	MINT BOXED \$195.00
NIXON 35-105mm 13.5/4.5 AIS ZOOM MACRO	MINT - \$139.00
NIXON 35-135 13.5/4.5 AIS	EXC+ \$165.00
NIXON 43-86mm 13.5 AIS ZOOM	EXC+ \$99.00
NIXON 70-210mm 14.5/5.6 NIKKOR	MINT-BOXED \$65.00
NIXON 75-150 1:3.5 SERIES E ZOOM TELEPHOTO	MINT- \$75.00
NIXON P88 BELOW 1000 SHUTTER DOUBLE CAS RELEASE	MINT- \$299.00
NIXON MF-24 250 EXPOSURE PLM BACK FOR F4/F5.6	MINT- \$299.00
NIXON MDT2 MOTOR DRIVE FOR FM3a/FM2/F2/FM/FE	EXC+ \$770.00
NIXON PK10 AUTO EXTENSION RING	MINT-BOXED \$55.00
NIXON PK2 AUTO EXTENSION RING	EXC+ \$49.00
NIXON PK10 AUTO EXTENSION RING	MINT \$49.00
NIXON TC 16A TELECONVERTER A/F	MINT \$75.00
NIXON TC 20 CONVERTER	MINT \$69.00
NIXON TC 201 CONVERTER	EXC+ \$99.00
NIXON TC 301 CONVERTER	MINT- \$45.00
NIXON SB 16 FLASH FOR F2/F2.8/FM3/FM2/FE	MINT-CASED \$119.00
NIXON SB 16 FLASH FOR F4/F5.6	MINT-CASED \$75.00

Olympus Manual

OLYMPUS OMATI BLACK BODY	EXC+ +BOXED	\$399.00
OLYMPUS OM2 BLACK REALLY NICE CONDITION	MINT+CASED	\$299.00
OLYMPUS OM3 BODY BLACK REALLY NICE CONDITION	MINT+BOXED	\$91.00
OLYMPUS OM2SP SPORT BODY COMP WITH CASE	EXC++ +CASED	\$125.00
OLYMPUS OM2SP SPORT BODY COMP WITH CASE	EXC++ +CASED	\$119.00
OLYMPUS OM2N WITH LEATHER CASE	MINT	\$125.00
OLYMPUS OM2N WITH LEATHER CASE	EXC++ +\$110.	
OLYMPUS OM2 BLACK	EXC	\$399.00
OLYMPUS OM2 BODY CHROME	MINT+BOXED	\$110.00
OLYMPUS 16mm f5.5 FISHEYE LIGHT COATING MARK	MINT	\$245.00
OLYMPUS 21mm f3.5 ZUKU WITH HOOD	MINT	\$225.00
OLYMPUS 24mm f2.8 ZUKU AUTO W/ HOOD	MINT+BOXED +	\$225.00
OLYMPUS 28mm f2 ZUKU AUTO W.	MINT	\$225.00
OLYMPUS 28mm f2.8 ZUKU	CASED	\$65.00
OLYMPUS 28mm f3.5 ZUKU	MINT+CASED	\$39.00
OLYMPUS 35mm f2 ZUKU WITH HOOD	MINT+BOXED	\$175.00
OLYMPUS 35mm f2.8 ZUKU	MINT	\$155.00
OLYMPUS 35mm f2.8 SHIFT CONTROL PC LENS	MINT	\$245.00
OLYMPUS 35mm f2.8 ZUKU	MINT	\$69.00
OLYMPUS 50mm f1.2 VERY RARE NICE LENS	MINT	CASED \$395.00
OLYMPUS 50mm f1.4 ZUKU	MINT	CASED \$279.00
OLYMPUS 50mm f1.8 ZUKU	MINT	BOXED \$55.00
OLYMPUS 50mm f1.8 ZUKU	MINT	\$45.00
OLYMPUS 50mm f5.5 MACRO	MINT	\$129.00
OLYMPUS 65mm f2 ZUKU SUPER PORTRAIT LENS	MINT+BOXED	\$225.00
OLYMPUS 65mm f2 ZUKU SUPERIOR PORTRAIT LENS	MINT	\$225.00
OLYMPUS 65mm f2.8 ZUKU AUTO VERY RARE LENS	MINT	\$225.00
OLYMPUS 135mm f3.5 ZUKU	MINT	BOXED \$95.00
OLYMPUS 135mm f3.5 ZUKU	MINT	CASED \$49.00
OLYMPUS 180mm f2.8 ZUKU	MINT	\$299.00
OLYMPUS 35 - 70mm f2.8 f3.5 ZUKU	MINT	\$69.00
OLYMPUS 35 - 70mm f2.8 ZUKU	MINT	\$75.00
OLYMPUS 35 - 105mm f3.5/4.5 ZUKU	MINT	\$75.00
OLYMPUS 50 - 250mm f5 ZUKU	MINT	\$79.00
OLYMPUS 75 - 150mm f4 ZUKU	MINT	CASED \$59.00
OLYMPUS WINDER II	MINT+BOXED	\$45.00
OLYMPUS WINDER	MINT	\$45.00
OLYMPUS T20 FLASH	MINT+BOXED	\$29.00
OLYMPUS T20 FLASH	MINT	\$29.00
OLYMPUS T280 FLASH UNIT	EXC++ +BOXED	\$49.00
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24.2 megapixels
5.0 fps
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5.0 fps
1080p movie mode

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+ 18-55mm VR II £529 inc. £50 Cashback*
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+ 18-140mm VR £789 inc. £50 Cashback*
Price you pay today £839

Nikon D7100

24.1 megapixels
6.0 fps
1080p movie mode

D7100 From **£809**

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24.3 megapixels
6.0 fps
1080p movie mode

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Nikon D750

24.3 megapixels
6.5 fps
1080p movie mode

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NEW D750 + 24-85mm £2249
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5.0 fps
Full Frame CMOS Sensor

NEW

D810 Body £2499

D810 body £2499

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16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s Body £4679

D4s Body £4679

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4K Video

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Inc. £100 Cashback* Price you pay today £849
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T* £699

SONY A6000
Black or Silver

24.3 megapixels
11.0 fps

NEW

A6000 Body £499 Inc. Cashback

NEW A6000 Body £499 including £50 Cashback*
Price you pay today £549
NEW A6000 + 16-50mm PZ £549 including £50 Cashback*
Price you pay today £599

Sony Cashback* ends 25.01.15

SONY A77 II

24.3 megapixels
12.0 fps
1080p movie mode

NEW

A77 II Body £930

NEW A77 II + 16-50mm £1399
A99 Body £1799
A58 + 18-55mm £339
A58 + 18-55mm + 55-200mm £499

RECOMMENDED LENSES:
Sony 50mm f1.4 £299
Sony 16 50mm f2.8 DT SSM £479

Panasonic GH4

16.05 megapixels
12.0 fps
4K Video

NEW

GH4 From **£1099** Inc. Cashback

GH4 Body £1099 inc Cashback*
Price you pay today £1199
+ 14-140mm f3.5-5.6 £1549 inc. Cashback*
Price you pay today £1649
GH3 body £499 inc. Cashback*
Price you pay today£599

Panasonic GX7
Black or Silver

16.0 megapixels
5.0 fps
1080p movie mode

NEW

GX7
Body **£499**

GX7 Body £499
GX7 + 14-42mm £549 inc £50 C/back* Price you pay today £599
GX7 + 20mm lens £649 inc £50 C/back* Price you pay today £699

Panasonic Cashback* ends 12.01.15

OLYMPUS OM-D E-M10
Black & Silver

16.1 megapixels
8.0 fps
1080p movie mode

OM-D E-M10 From **£499**

OM-D E-M10 Body £499
OM-D E-M10 +14-42mm Electronic Zoom £659

OM-D E-M1 Body £949
OM-D E-M1 + 12-50mm £1249
OM-D E-M1 + 12-40mm £1699
OM-D E-M5 Body £589
OM-D E-M5 + 12-50mm £749

OLYMPUS E-P5
Silver, Black or White

16.1 megapixels
9.0 fps

E-P5
Body **£599**

E-P5 + 14-42mm £699
E-P5 + 17mm + VF-4 Electronic Viewfinder £1049
E-PL5 + 14-42mm £319
E-PL6 + 14-42mm EZ £429

RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £369

PENTAX K-3

24.0 megapixels
8.3 fps
1080p movie mode

K-3 From **£849**

K-3 Body £849
K-3 +18-135mm £1129
NEW K-3 Limited edition with Battery grip £1099
K-5 II + 18-55mm WR £649
K-5 II + 18-135mm WR £899
K-5 IIs Body £698
K-50 From £349
K-500 From £359

FUJIFILM X-E2
Black or Silver

16.3 megapixels
7.0 fps

£100 CASHBACK*

X-E2 From **£459** Inc. Cashback

X-E2 Body £459 Inc. Cashback*
price you pay today £559
X-E2 + 18-55mm £729 Inc. Cashback*
price you pay today £829

RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £399
Fujinon 60mm f2.4 R £434

FUJIFILM X-T1

16.3 megapixels
8.0 fps
1080p movie mode

£100 CASHBACK*

X-T1 From **£849** Inc. Cashback

X-T1 Body £849 Inc. Cashback*
price you pay today £949
X-T1 + 18-55mm £1199 Inc. Cashback*
price you pay today £1299
X-Pro1 + 2 FREE lenses worth £738 £799

Fujifilm Cashback* ends 11.01.15

Canon

NEW

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10.0 fps
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when bought with selected Canon lenses

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Full Frame CMOS sensor

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Canon Cashback* ends 21st January 2015
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Canon Lenses Price Drop



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EF-S 10-22mm f3.5-4.5 USM	£475	£449
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EF 300mm f4 L IS USM	£1169	£1079
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EF 400mm f2.8 L IS II USM	£8149	£7799
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New Nikon D750 + 24-120 f4 £2349	14-24mm f2.8G AFS £1,339	300mm f2.8G AFS VR II £4,149
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T1281 Black £7.99 5.9ml	£4.99 13ml
T1282/3/4, each £7.99 3.5ml	£3.99 10ml
T1291-1294 Set of 4 £42.99 set of 4	£16.99 set of 4
T1291 Black £10.99 11.2ml	£4.99 16ml
T1292/3/4, each £10.99 7ml	£4.99 13ml
T1571-9, each £20.99 25.9ml each or £164.99 set of 8	
T1591-9, each £14.99 17ml each or £107.99 set of 8	
T5591-6, each £13.99 13ml each or £74.99 set of 8	
T5801-9, each £41.99 60ml each or £329.99 set of 8	
No.16 Set of 4 £24.99 set of 4	£14.99 set of 4
No.16 Black £7.99 5.4ml	£4.99 16ml
No.16 C/M/Y, each £5.99 3.1ml	£3.99 13ml
No.16XL Set of 4 £44.99 set of 4	£14.99 set of 4
No.16XL Black £14.99 12.9ml	£4.99 16ml
No.16XL C/M/Y, each £11.99 6.5ml	£3.99 13ml
No.18 Set of 4 £22.99 set of 4	£14.99 set of 4
No.18 Black £7.99 5.2ml	£4.99 16ml
No.18 C/M/Y, each £5.99 3.3ml	£3.99 13ml
No.18XL Set of 4 £46.99 set of 4	£14.99 set of 4
No.18XL Black £14.99 11.5ml	£4.99 16ml
No.18XL C/M/Y, each £11.99 6.8ml	£3.99 13ml
No.24 Set of 6 £44.99 set of 6	
No.24 B/L/C/L/M, each £7.99 5.1ml	
No.24 C/M/Y, each £7.99 4.8ml	
No.24XL Set of 6 £69.99 set of 6	
No.24XL B/L/C/L/M, each £11.99 9.8ml	
No.24XL C/M/Y, each £11.99 8.7ml	
No.26 Set of 4 (no PB) £30.99 set of 4	
No.26 Black £6.99 6.2ml	
No.26 C/M/Y, each £7.99 4.7ml	
No.26XL Set of 4 (no PB) £54.99 set of 4	
No.26XL Black £14.99 12.1ml	
No.26XL Photo Black £13.99 8.7ml	
No.26XL C/M/Y, each £13.99 9.7ml	

Suitable EPSON Printers:

Photo 790, 870, 890, 905, 915, 1290
Photo 790, 870, 890, 905, 915
Photo 900, 1270, 1290
Photo 810, 830, 830u, 925, 935

Chameleon Inks

C64, C66, C84, C86,
CX3800/3850, CX6400, CX6800
Parasol Inks
R200, R220, R300, R320, R340
RX500, RX600, RX620, RX640
Seahorse Inks
Photo R800, R1800
Frog Inks

Duck Inks

Photo R2400

Lilly Inks

D68, D88,
DX3800/3850, DX4200/4250, DX4800/4850
Teddy Bear Inks
S20, S21, SX100/105/110/115/200/205/210/215
SX400/405/415/515, D78/82/120, B40W, BX300
DX400/400/500/600/700/740/840/940
Photo 1400
Owl Inks

Photo P50

PX730WD/800FW/810FW/830FW/830FWD
R265/285/360, RX560/585/685
Photo R1900
Flamingo Inks

Photo R2880

Husky Inks

S22, SX125/130, SX420W/425W/445W,
BX305F
Fox Inks
SX420W/425W/445W/525W/620FW,
BX305F/320FW/525W/535W/625FWD/630FW,
BX635FWD/BX925FWD/BX935FWD, B42WD
Photo R3000 Turtle Inks
Photo R2000 Kingfisher Inks
Photo R2700 Penguin Inks
Photo Pro 3800, 3880
Workforce WF-2010W, 2510WF, 2520NF,
2530WF, 2540WF
Fountain Pen Inks
Workforce WF-2010W, 2510WF, 2520NF,
2530WF, 2540WF
High Capacity Fountain Pen Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405
High Capacity Delay Inks
Expression Photo XP750, XP850
Elephant Inks
Expression Photo XP750, XP850
High Capacity Elephant Inks
Expression Premium XP600, XP605, XP700,
XP800
Polar Bear Inks
Expression Premium XP600, XP605, XP700,
XP800
High Capacity Polar Bear Inks

Canon

Canon Originals

BC16 All colours, 13ml, each	£8.99
PG15 Black 29ml	£12.99
CL18 All colours, 13ml, each	£10.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
PG15 All colours, 14ml, each	£9.99
PG19 Set of 10	£89.99
PG129 All colours, 36ml, each	£22.99
PG129 Set of 12	£269.99
PG172 All colours, 14ml, each	£10.99
PG172 Set of 10	£99.99
PG1520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PG1520/CL1521 Set of 5	£46.99
PG1525 Black 19ml	£10.99
CL1525 B/C/M/Y/GY 9ml	£9.99
PG1525/CL1525 Set of 5	£46.99
PG1550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PG1550/CL1551 Set of 5	£42.99
PG40 Black 15ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 11ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL141 Colour 12ml	£18.99
CL151 Colour 21ml	£25.99
CL1511 Colour 9ml	£15.99
CL1513 Colour 13ml	£20.99
CL1541XL Colour 15ml	£19.99
CL1546XL Colour 13ml	£18.99

Canon Compatibles

BC16 All colours, 15ml, each	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC/M 15ml	£4.99
PG1520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PG1525 Black 19ml	£4.99
CL1525 B/C/M/Y/GY 9ml	£3.99
PG1550XL Black 25ml	£4.99
PG1551XL B/C/M/Y/GY12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL141 Colour 16ml	£16.99
CL151 Colour 24ml	£14.99
CL1512 Colour 11.5ml	£15.99
CL1513 Colour 15ml	£16.99
CL1541XL Colour 15ml	£15.99

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No.301 Colour 3ml	£11.99
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No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Black 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 CMY/PC/M each	£7.99
No.364 Black 6ml	£5.99
No.364 PC/CMY 3ml each	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL CMY 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL CMY 24ml each	£17.99

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No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
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No.57 Colour 36ml	£12.99
No.110 Colour 18ml	£14.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
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No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

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No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Colour	£9.99
No.26 Colour	£12.99
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62mm	£17.99
67mm	£19.99
72mm	£21.99
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52mm	£31.99
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67mm	£44.99
72mm	£49.99
77mm	£54.99
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52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
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82mm	£29.99

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67mm	£39.99
72mm	£44.99
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SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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Wide Angle Holder £6.99

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ND2 Soft Graduated £11.99

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62mm Shaped Petal Hood	£7.99
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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

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Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/O/So	£3.99
Rear Caps Ni/Ca/Px/O/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-59mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-48mm	55-52mm	58-67mm	72-77mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK! £4.99 each!

Reversing Rings

Coupling Rings	£12.99
Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.	£11.99

Extension Tubes

Canon, Nikon, Sony, Olympus and Pentax.	£17.99
1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 83cm
Height: 165cm

RRP £160 **NOW £89.99**

SBH100

Magnesium alloy ball head with pistol grip, twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg
Load: 10.0kg

£69.99 **SAVE £20** RRP £90

GH100

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg
Load: 6.0kg

£89.99 **SAVE £60** RRP £150

AltaPRO263AT+SBH100 £120 RRP £250 **NOW £129.99**

AltaPRO263AT+GH100 £150 RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 85cm
Height: 178cm

RRP £175 **NOW £129.99**

804RC2

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

£55.99 **SAVE £20** RRP £76

496RC2

Popular ball head with two adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

£55.99 **SAVE £20** RRP £76

055XPROB + 804RC2 RRP £251 **NOW £169.99**

055XPROB + 496RC2 RRP £251 **NOW £169.99**

MM294A4

Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

£34.99 **SAVE £10** RRP £45

MM294C4

Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

£59.99 **SAVE £15** RRP £75

hahnel

Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with 3-way alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg
Max Load: 5.0kg
Folded: 68cm
Max Height: 153cm

Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 81cm
Max Height: 162cm

"An excellent value for money tripod" Amateur Photographer Magazine

RRP £85 **NOW £59.99**

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P

Superb gimbal head, with control handle, with massive load rating. Flat mounting for lens.

Weight: 0.8kg
Load: 12.0kg

£219 **SAVE £100** RRP £320

GH2

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

£299 **SAVE £140** RRP £440

BAGS

thinkTANKphoto

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

Retro 5 £103

Retro 7 £114

Retro 10 £116

Retro 20 £120

Retro 30 £138

Retro 40 £157

Airport Commuter

Streetwalker Pro £140

Glass Limo £147 £270

Billingham

We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

Digital £125

Small £155

Large £175

Pro £190

The 5 Series

225 £290

335 £300

445 £325

555 £365

The 07 Bags

Flaps £6

Superflex Inserts £16

Shoulder Pad SP40 £30

Tripod Straps £22

107 £290

207 £315

307 £335

VANGUARD

UP-Rise Messengers

UP-Rise Backpacks

Uprise 28 £72

Uprise 33 £81

Uprise 38 £90

Uprise 45 £75

Uprise 46 £85

Uprise 48 £90

CAMERA STRAPS

OP TECH USA



ffordes
photographic

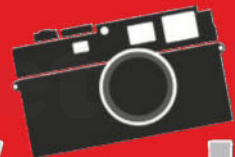
The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists
We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Bronica - Please Call		Zeiss 28mm F2 ZE.....E+/ Mint- £499- £749		RX Body Only.....E+/ £249- £449		Olympus 30-250mm F2.8 ED Zuiko.....E+/ £2,989		Sony A77 Body Only.....E+/ £2,449		HC3 Finder.....E+/ £59	
Zeiss 85mm F1.4 ZE.....E+/ £749		S2 Body Only.....E+/ £1,199- £1,899		RX Body Only.....E+/ £1,199- £1,899		Olympus EC14 Zuiko Tele Converter.....E+/ £189		Sony A900 Body + VG-C30AM Grip.....E+/ £3,999		HVM Tunnel Finder H.....E+/ Mint- £219	
1.4x EF Extender.....E+/ £149		S2 Body Only.....E+/ £1,199- £1,899		S2 Body Only.....E+/ £1,199- £1,899						Magnifying Hood.....E+/ £129	
1.4x EF MkII Extender.....E+/ £189		RTS2 Body + Motordrive.....E+/ £199		RTS2 Body + Motordrive.....E+/ £199						PM Prism.....E+/ £249- £289	
2x EF Extender.....E+/ £149- £159		RTS2 Body + Winder.....E+/ £169		RTS2 Body + Winder.....E+/ £169						PM5 Prism.....E+/ £159- £199	
2x EF MkII Extender.....E+/ Mint- £189- £199		RTS2 Body Only.....E+/ £149		RTS2 Body Only.....E+/ £149						PM90 Prism.....E+/ £199	
Kenko 2x Converter DG Pro300.....E+/ £79		RTS + Winder.....E+/ £149		RTS + Winder.....E+/ £149						PME Meter Prism.....E+/ £149	
Teleplus 2x MC7 Converter.....E+/ £29- £39		167MM Body Only.....E+/ £59- £89		167MM Body Only.....E+/ £59- £89						PME51 Meter Prism.....E+/ £399	
300EX Speedlite.....E+/ £69		137MD Body Only.....E+/ £59		137MD Body Only.....E+/ £59						PME90 Meter Prism.....Exc £349	
420EX Speedlite.....E+/ £39		139 Body + Winder.....E+/ £75		139 Body + Winder.....E+/ £75						Sports Viewfinder.....E+/ £115	
430EX Speedlite.....As Seen/ £35- £39		139 Body Only.....E+/ £49		139 Body Only.....E+/ £49						Standard Screen.....E+/ £12- £15	
480EX Speedlite.....E+/ £39		Preview Body Only.....E+/ Unused £49- £249		Preview Body Only.....E+/ Unused £49- £249						As Seen £25	
550EX Speedlite.....E+/ £119- £149		21mm F2.8 MM.....Mint- £1,149		21mm F2.8 MM.....Mint- £1,149						Xpan II + 45mm F4.....E+/ £1,389- £1,489	
580EX Speedlite.....E+/ £119- £149		28-70mm F3.5-4.5 MM.....E+/ £259- £279		28-70mm F3.5-4.5 MM.....E+/ £259- £279						30mm F5.6 Asph + Finder.....E+/ £1,549- £1,899	
Metz 78M25 Digital.....Mint- £249		45mm F2.8 AE.....E+/ Mint- £189- £199		45mm F2.8 AE.....E+/ Mint- £189- £199						90mm F4.....E+/ Mint- £199- £349	
Nissin D8080 Flash.....E+/ £39		60mm F2.8 AE Macro.....E+/ Mint- £399		60mm F2.8 AE Macro.....E+/ Mint- £399						45/90mm Centre Filter.....E+/ £39- £119	
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		60mm F2.8 MM Macro C.....E+/ £349		60mm F2.8 MM Macro C.....E+/ £349							
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		70-300mm F4.5-6.8 AF.....E+/ Unused £449- £799		70-300mm F4.5-6.8 AF.....E+/ Unused £449- £799							
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Parasonic 25mm F1.4 DG Summilux.....E+/ £349		100-200mm F4.5-6.8 AF.....E+/ £149- £179		100-200mm F4.5-6.8 AF.....E+/ £149- £179							
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		100-200mm F4.5-6.8 AF.....E+/ £149- £179		100-200mm F4.5-6.8 AF.....E+/ £149- £179							
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		100-200mm F4.5-6.8 AF.....E+/ £149- £179		100-200mm F4.5-6.8 AF.....E+/ £149- £179							
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		100-200mm F4.5-6.8 AF.....E+/ £149- £179		100-200mm F4.5-6.8 AF.....E+/ £149- £179							
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		100-200mm F4.5-6.8 AF.....E+/ £149- £179		100-200mm F4.5-6.8 AF.....E+/ £149- £179							
Parasonic 25mm F1.4 DG Summilux.....E+/ £349		100-200mm F4.5-6.8 AF.....E+/ £149- £179		100-200mm F4.5-6.8 AF.....E+/ £149- £179							
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R7 Chrome Body Only.....	E+ / E++ £299 - £349	70-300mm F4-5.6 ED AFD..... E++ £129 - £149	135mm F3.5 Non AI..... As Seen £55
R6.2 Black Body Only.....	E+ / E++ £399 - £449	70-300mm F4-5.6 G AFS VR..... E+ / E++ £249 - £279	200mm F2 IFED AIS..... E+ £949
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R6 Black Body Only.....	E+ £239 - £249	80-200mm F2.8 ED AF..... As Seen £199	200mm F5.6 Medical..... E+ £399
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R4 Black Body Only.....	E+ £125 - £159	105mm F2.8 AFD Micro..... E+ / E++ £349 - £399	600mm F4 IFED AIS + TC300 Conv..... E+ £1,749
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Tamron 70-350mm F4.5.....	E+ £169	Tokina 100mm F2.8 AF PRO D ATX..... E+ £249	
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		SB23 Speedlight..... E+ £35	
		SB24 Speedlight..... E+ £35	
		SB25 Speedlight..... E+ £49	
		SB27 Speedlight..... E+ £39	
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Winder D.....	Exc / E+ £15	SB27 Speedlight..... E+ £39	
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		SB400 Speedlight..... E+ £75	
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Nikon Manual			
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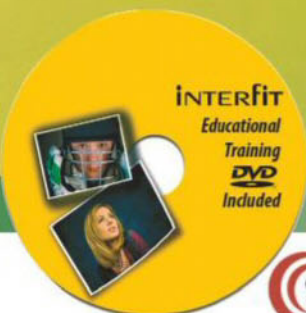
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Final Analysis

Roger Hicks considers...

Khrushchev (1960) by Carl Mydans

Nikita Sergeyevich Khrushchev, 1894-1971, is one of the most fascinating politicians of the 20th century. A protégé of Stalin, he apparently fully supported the show trials and massacres of the 1930s.

Immediately after Stalin's death, though, he was one of the leaders of revisionism, pointing out Stalin's many mistakes. In the power struggles of the early 1950s, he appears to have had few, if any, problems with the liquidation of Lavrenti Beria in 1953. Khrushchev's role in the 1962 Cuban Missile Crisis was legendary. Later he was displaced, but unlike Beria – the last major Soviet leader to be executed – he lived out his days in retirement, succumbing eventually to heart disease in his late 70s.

So are we looking at a picture of a monster, an opportunist, an actor or, of course, any combination thereof? A portrait can be a collaboration between the subject and the artist, as it appears to be in the Leibovitz/Haring portrait in AP 9 August. But it can also be a battle. The photographer may try to find the person behind the mask, while the subject strives to persuade the camera that the mask is the person. Is there such a battle in this picture?

Reality and the mask

Now consider the complicity between the subject and the photographer in theatre photography. It suits both to pretend that the character and the mask are identical. How far is this true here? Are Khrushchev's ill-fitting suits a part of his inner persona? Or are they a part of the character he is playing, the leader of the Supreme Soviet?

Still more importantly, how much does the photographer care? Nikita Khrushchev finds it to his advantage to project a particular image to the Russian people, and still more to the Supreme Soviet: a strong man who stands up for Holy Mother Russia; a man of the people; a man with no time for false niceties and empty pretence. The publishers of the journals in which Carl Mydans' pictures appeared also had their own reasons for projecting a particular image to their readers – a blustering bully, a loud mouth, an arrogant peasant, a danger to Truth, Justice and the American Way. Except that today, the same picture serves equally well for both purposes. This is why I regard it as theatre photography, albeit very great theatre photography. Which is a frightening comment on politics.

AP



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by NASA

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